

NUMBER 38 - \$5.95



**MALCOLM  
McDOWELL**

**JAN  
SHEPARD**  
(King Creole)

**DON  
STROUD**  
(Bloody  
Mama)

**THE MAGAZINE OF MASS DESTRUCTION !!!**





# SHOCKING VIDEOS

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ACT OF AGGRESSION, ARMY MEDICINE IN VIETNAM, AUTOPSY OF A GHOST, BARRY MCKENZIE HOLDS HIS OWN, BATTLE WIZARD, THE BIGGEST FIST, BLACK NOON, BRIGADE BLACK PANTHER, THE CHINESE MECHANIC, COFFIN SOUZA'S FREAK CIRCUS, THE CONCORDE AFFAIR, COWBOY IN SWEDEN, DANISH ESCORT GIRLS, DEADLY CHINA DOLL, DEATH CHEATERS, DEEP THROAT IN TOKYO, DINNER FOR ADELE, EMPEROR TOMATO KETCHUP, ENTER THE DEVIL, EROS CENTER HAMBURG, FEMMINE CARNIVORES, FRAULEINS IN UNIFORM, GAME SHOW MODELS, GIRLS AT THE GYNECOLOGIST, THE GODFATHER SQUAD, GONKS GO BEAT, HALLS OF ANGER, HELL RAIDERS, HELLISH SPIDERS, THE HOTTEST SHOW IN TOWN, I.K.U., I KILLED EINSTEIN GENTLEMEN, I SAILED TO TAHITI WITH AN ALL GIRL CREW, I WANT TO BE A WOMAN, I WOKE UP EARLY THE DAY I DIED, KILINK ISTANBULDA, KILLERS ON WHEELS, LIBIDOMANIA, LADY EXTERMINATOR, LAST OF THE KNUCKLEMEN, LSD: FLESH OF THE DEVIL, MAGIC CURSE, MANILA OPEN CITY, THE MANSON MASSACRE, MATINEE HOOKERS, MISS COMET, MY OLD MAN'S PLACE, NAKED AS NATURE INTENDED, NAKED VIOLENCE, NIGHTMARE HONEYMOON, NOTHIN' BUT BLONDES, NURSES FOR SALE, OUTRAGE, PENELOPE PULLS IT OFF, PETTICOAT PIRATES, THE PHYNX, PIGS VS. FREAKS, POPULATION: ONE, PRINCESS XUXA AND THE TRAPALHOES, THE PUSSYCAT SYNDROME, RAIDERS OF THE PARADISE, REDNECK COUNTY, THE RELUCTANT SADIST, REVENGE IN THE TIGER CAGE, SHOTGUN WEDDING, SIGN OF THE PAGAN, SIX PACK ANNIE, THE STRANGE VENGEANCE OF ROSALIE, STRANGLEHOLD IN A WOMENS PRISON, SUICIDE CIRCLE, SUPERBUG GOES WILD, TATTOOED TEARS, TEENAGE TRAMP, THREE SUPERMEN AND MAD GIRL, THREE SWEDISH GIRLS IN HAMBURG, TIGER LOVE, TORRENTE: THE STUPID ARM OF THE LAW, TRAIN STATION PICK UPS, UGLY WORLD, VIXENS OF KUNG FU, WHAT BECAME OF JACK & JILL?, WHITE POP JESUS, WOMEN IN HEAT BEHIND BARS, YOUR VICE IS A LOCKED ROOM AND ONLY I HAVE THE KEY, AND THOUSANDS MORE!!!  
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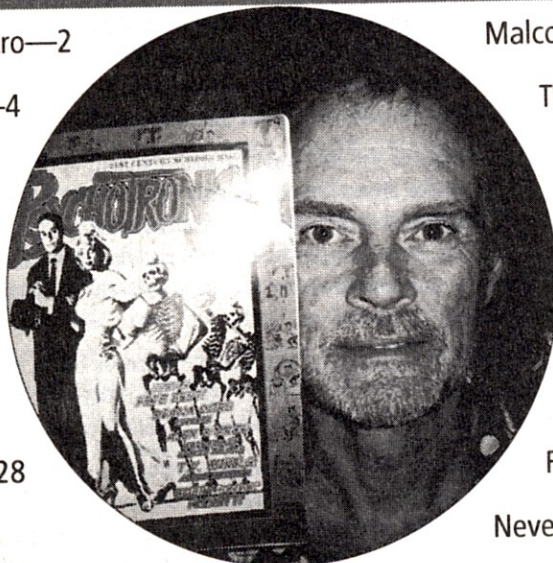


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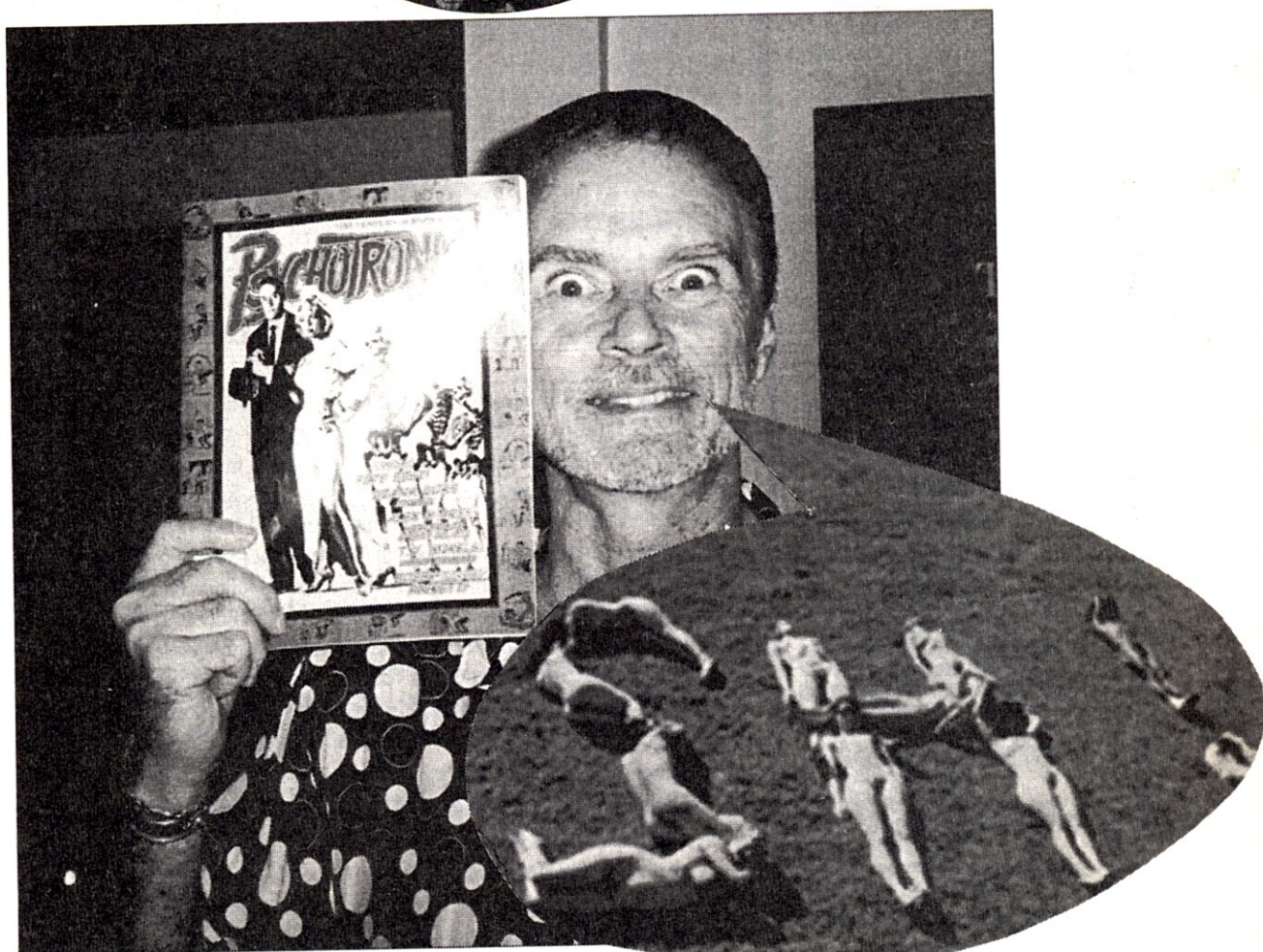


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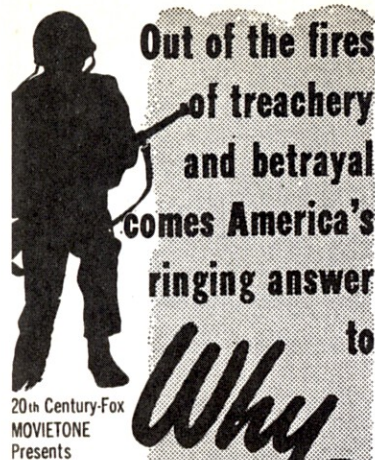


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Richard Beymer (WEST SIDE STORY, FREE GRASS, TWIN PEAKS)  
Photos by John Noe





EXTRA!  
**Why KOREA?**



**MALCOLM MCDOWELL** starred in major controversial and banned movies like Lindsay Anderson's *IF...*, Kubrick's *A CLOCKWORK ORANGE*, and the X rated *CALIGULA*. He's played villains, comic rock stars and romantic leads and is currently busier than ever acting all over the world and doing voiceover work for documentaries and cartoons. Last year a McDowell film festival was held in Manhattan. The British star was interviewed in South Africa by MJ Simpson of Leicester, England.

**DON STROUD** was an Hawaiian surfing champ who was excellent starring in movies like *BLOODY MAMA* (billed above Robert De Niro) and *HOUSE BY THE LAKE* and co-starring in *COOGAN'S BLUFF* and *THE BUDDY HOLLY STORY*. The lucky to be alive star tells jaw dropping real life stories of drugs, booze, sex, guns, bikers, hookers and rock and roll bands - and he has saved several lives over the years. He was interviewed by Bruce Earl Howell (in California) and by Nicarnor Loreti (in Argentina).

**JAN SHEPARD**, from PA, was a busy TV actress (often on ZIV Studio series) who landed roles in two Elvis movies (*KING CREOLE* and *PARADISE HAWAIIAN STYLE*) and was in *ATTACK OF THE GIANT LEECHES!* Frequent PV contributor Professor Fred Hopkins interviewed the long retired star.

I congratulated Forry Ackerman here before for winning his lawsuit over Ray Fery (the weasel who hijacked Famous Monsters magazine) but Fery declared bankruptcy to avoid paying. The hollow victory cost FJA \$200,000 in legal fees and he had to sell his famous 18-room Hollywood Ackermansion/museum (which I, like countless others, visited for free). In Sept. he had a yard sale, autographing items as he sold them at bargain prices, then moved into a rented "bungalow." For decades Ackerman tried to get Hollywood studios, producers and the city of L.A. to provide a permanent home for his vast and priceless sci-fi and horror movie memorabilia collection (including 50,000 books). Ackerman coined the term sci-fi and created E.M. in the '50s. Think of him when you watch censored and cut movies and TV shows squeezed inbetween commercials on the SCI-FI Channel. The 85 year old widower is still recovering from pneumonia and brain surgery. He'll be selling off most of the rest of his collection at three auctions.

Dale Ashmun's Spare Parts column will be back next time. This issue is late so our Never To Be Forgotten obit section is even longer than usual. Three very different men who died recently didn't receive that much press attention considering how influential they were, so I had their write ups moved here.

**WALTER H. ANNENBERG** (94), from Milwaukee, WI, was the only son of the 10 children of publisher Moses Annenberg, who served a jail sentence (40-42) for tax evasion (before dying of a brain tumor). Walter inherited The Philadelphia Inquirer and two racing publications and went on to build Triangle Publications to include newspapers, magazines, and radio and TV stations in NYC, PA, CT and CA. He created Seventeen (edited by his sister, Enid Haupt) in '44 and the weekly TV Guide, long America's largest circulation magazine, in '53. Annenberg was a friend of and major campaign contributor to Presidents Eisenhower and Nixon. Nixon appointed him Ambassador to England in '69 and his speechwriter Pat Buchanan had a column in TV Guide. President Reagan and Nancy visited the Annenbergs at their Rancho Mirage, CA, estate every holiday season. He sold off his newspapers and stations in the early 70s, and sold Triangle (including TV Guide) to Australian Rupert Murdoch in '88 for \$3 billion. Forbes estimated his net worth at \$4 billion (much of which was donated to the state of Israel). President Reagan awarded him the Medal of Freedom in '86.

**GEORGE MITCHELL** (85), from Falkirk, Scotland, presided over the BBC's weekly *BLACK AND WHITE MINSTREL SHOW* for 20 years from 1958 to '78. The conductor host was like the Mitch Miller of England but his popularity lasted much longer - and his all male singers were in blackface. The Television Toppers female dance troupe remained white. Mitchell kept minstrel traditions created in America's pre Civil War era alive for years after Hollywood had finally stopped using blackface (early 50s). Mitchell and his minstrels had #1 hit LPs every year from 1960 to '63 and the show

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THE STORY OF WHY WE FIGHT!

# Why KOREA?

reached its highest British ratings in '64 during the height of Beatlemania. When it switched to color in '67 there were organized protests. BBC shows air all over the former British Empire, including South Africa. Mitchell (whose show was a fave of the royals) was made OBE in '75 and continued to have chart LPs every year until '77 (during the height of punk rock). Near the end an actual black person (comedian Lenny Henry) became a regular. The hit Black And White Minstrel Show stage version ran at the Victoria Palace, London, for another 10 years then toured Australia and New Zealand.

**WILLIAM PIERCE** (68), from Atlanta, GA, was a physics professor at Oregon State U. who became the publicist for George Lincoln Rockwell's American Nazi party. When Rockwell was murdered (in '67), Pierce took over, then formed his own W. Virginia based National Alliance in '74. In '78 the reclusive Pierce self published the best selling Turner Diaries, which he wrote (as Andrew Macdonald). It led to the creation of new white power groups (including The Order), influenced OK City bomber Timothy McVeigh, and is still considered a bible and a blueprint for a race war to many Americans. Pierce successfully targeted alienated teenagers with his National Youth Alliance, Resistance Records (punk rock, speed metal...), and video games (one is Ethnic Cleansing). He published the National Vanguard newspaper and ran Vanguard Books, and as soon as the internet was created had multiple websites to spread his beliefs worldwide. He has many followers in Europe, England and South Africa. Pierce had cancer.

The late **Dr. Seuss** (Theodor Geisel) was a brilliant satirist who did political cartoons before writing his classic children's books - which meant a lot to me as a little kid. I read my faves (Bartholmew and The Oobleck, The 500 Hats of Bartholomew Cubbins, and Yertle The Turtle) over and over at a library (now a perfectly legal place to view extreme internet porn). I had graduated to more mature reading (DC superheroes, Mad, Famous Monsters) by the time of The Cat And The Hat and The Grinch, but those characters meant a lot to even more kids. Now we have movies starring shameless, obnoxious, lowest common denominator in your face multi millionaire Canadians - HOW THE GRINCH STOLE CHRISTMAS (Jim Carrey) and THE CAT IN THE HAT (Mike Myers). Both were produced by Ron "Opie" Howard. Could that brilliant Canadian comedian Tom Green be far off as Bartholomew Cubbins? The sky IS falling.

Some people have been complaining about pop songs being used as commercials since the 70s. I always loved The Beach Boys' "Fun Fun Fun," especially for the brilliant falsetto harmony ending, and Sly And The Family Stone's "Hot Fun In the Summertime." And the intro of Iggy Pop's "Lust For Life" (featuring the drumming of Soupy Sales' son) has become the new "Thus Spake Zarathustra" (or the 2001, Elvis intro theme) of TV ads. Key parts of all three are now being used for cruise ship TV spots. Music from an LSD casualty, a coke casualty, and a long time heroin addict to attract mostly retired couples to take overpriced vacations on ocean polluting ships that a record number of people have been puking their guts out on. Brilliant!

I didn't really care when The Beatles' "Revolution" was used by Nike but I really hate hearing Creedence Clearwater's "Fortunate Son" (#14 when I was classified 4A) subverted to sell whatever the hell they're using it to sell. Could advertisers get any lower!? Let's see. Duff guzzling perfect fool TV zombie nuke plant worker Homer Simpson is now the Burger King spokesman - and here are the lyrics to a recent TV ad selling microwavable Chips Ahoy cookies (with faces). The music copies "Going To A Go-Go" (mixed with now supposedly trendy "garage rock") - **"We're running out of time now. We're having a meltdown."**

!?!\*%@wwwDVDwwwrealityTVwwwDVDwwwBushDVDwwwDVD911wwwEnronDVDwwwanthraxDVDw  
wweapons of mass destruction - DOH!

And that's the REAL story (as Paul Harvey says).

Some good news: McDonald's has started to close some restaurants overseas and in America. I saw my first abandoned McDonalds (in Salisbury, Maryland) recently. I hope to see many more.



## PSYCHOTRONIC® NUMBER 38, 2003

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**DEDICATED TO:** Kenneth Tobey - "Keep Watching The Skies!"

**COVER:** Nathan Juran's ATTACK OF THE 50 FOOT WOMAN (from Allied Artists)

### 15 Recent Music World Losses

Bee Gees (Maurice Gibb)  
Doug Clark And The Hot Nuts (Clark)  
Clash (Joe Strummer)  
Clovers (Billy Mitchell)  
Coasters (Billy Guy)  
Lonnie Donegan  
Erma Franklin  
Rosco Gordon  
Koerner, Ray And Glover ("Snaker" Ray)  
Lovin' Spoonful (Zal Yanovsky)  
Tim Rose  
Run DMC (Jam Master Jay)  
T. Rex (Mickey Finn)  
Wailers (Rick Dangel)  
We Five (Michael Stewart)



J.D.K.

# PSYCHOTRONIC MAIL

## GHOULARDI

I just checked out your appearance on New York's MEDIA FUNHOUSE where you gave a pocket history of Ghouardi, and the history of Cleveland hosts that followed in his wake. I grew up in the San Francisco Bay Area where, in the 70s, Kaiser syndicated The Ghoul. This was my first exposure to a wildass form of horror hosting, our local product being the button-down Bob Wilkins on Creature Features and the dry, ghostly Asmodious on Shock It To Me Theater. A few years ago, I heard the Ghoul had returned to Cleveland's airwaves and immediately set about getting some copies of the show. In the course of the program, he frequently mentioned this "Ghouardi" guy. And it just so happened I was trading tapes with another horror host buff who had some Ghouardi material. Despite the fact that she's not a big host fan, my lovely missus wanders in as I sit down with Big Chuck and Lil' John's tribute to Ernie Anderson - the one aired just after he'd passed away. By the end of the

program, there were two brand spanking new Ghouardi fans in California. We just couldn't believe how cool this guy was - a cracked, Mad magazine beatnik with spooky lighting and a sharp, sharp wit. I then remembered you'd had an article on Ghouardi in a past issue of Psychotronic, and dug it out. One of the side bars mentioned a music tape called "Stay Sick!", available from Dave Billman in Akron, OH. Hoping against hope, I snail mailed a query to the by-now three year old address - and son-of-a-gun, he e-mailed back, I got the tape...AND he offered to do some shopping for me at the impending Ghouardi-Fest. I loaded up on tee shirts, sweat shirts, buttons, posters and both of the Ernie Anderson radio tributes! produced by Chris Quinn, with the help of Big Chuck Schodowski and Ron Sweed. By this time, Dave and another Akron contact had alerted me to Son of Ghoul, and that only added to the strange fright wig fever that had overtaken me. Eventually, I started sending mail to Son of Ghoul. At one point, he had a mail in drawing for a life-sized model skeleton, with the winner invited to come on the show to claim the prize. I sent in over 200 postcards. I won. My wife, Dee, and me flew to Cleveland, met up with our local Ghouardi friends and went to a taping of Chuck and John. Chuck was amazing. After the taping, he hung out with us and regaled us with wild stories of the Ghouardi and Hoolihan days. The Son of Ghoul appearance was a blast, and we still stay in touch. Dee and I are actually traveling back to Cleveland in a few weeks to attend Fright Vision, and see all our old friends again. And in the meantime, I continue to dig deep into Cleveland's fascinating television history. I ordered the Ghouardi book through you as well. So I really wanted to thank you. It's because of your coverage, that I met other fans in the Cleveland area, and made some wonderful friends. And Ghouardi still makes a big impression out here in California. I keep getting stopped by expatriate Clevelanders whenever I wear one of my Ghouardi shirts. I walked into a restaurant one night and a guy literally leaped up from his table, abandoning his date, and begging to know where I got my shirt. Same thing happened at the dog park and coming out of a record store. People greet you like an old friend and immediately start telling their childhood Ghouardi stories. It's

amazing. We had our kitchen floor redone some time back, and even this guy turned out to be an old fan. I made up a tape for him, so he and his dad could sit down and watch Ghouardi together again. I think we got a deal on the floor...Even at this late date, Ghouardi has had a deep influence on my life. It inspired travel and new friendships, introduced me to some wild, rare music (there's a GREAT new 2 cd collection called "Turn Blue!" with stuff I'd never heard anywhere!) - and just plain made me laugh. So thanks again for your part in this on-going journey of discovery. Stay sick! Oh! by the way...I'm the guy who sent you DON'T WORRY, WE'LL THINK OF A TITLE some years back. - **Michael Monahan.** *I was the guest on Ed Grant's long running NYC public access MEDIA FUNHOUSE show in 2000. The two part show on Ghouardi totals one hour and I've added another whole hour of more rare Ghouardi, Ernie Anderson, Rivingtons, and other Ghouardi related footage. You can now order a VHS copy of this amazing tape from PV for \$20 (postpaid) and see what I've been going on about for all these years!*



Ernie Anderson and Tim Conway

## LONEY

Loved the article on Roy Loney. I was lucky enough to be one of the 20 or so people to attend his 50th birthday party/concert at a tiny club in the back of a Seattle Laundromat (!) a few years ago. It was late on a Sunday night (Seattle shuts up at 9pm on Sunday) so it was only true fans, hardcore rock n rollers and friends, and was hardly publicized, but Roy was amazing and really rocked out. His back up band featured people from all over the world who rotated on instruments, and he did all his great Groovies songs, plus his new material, which unlike every other rock act from the 60s/70s, is good as well. The band and crowd all sang "Happy Birthday" to him. It was really a special moment in my

concert going life. He is surely one of the best white male vocalists in rock. Anyone who can shout "I Got the Boogie Disease!" and make it sound cool is something special, for sure. - **Keith Bearden**

Enjoyed the hell out of the Roy Loney interview. The Flamin' Groovies were one of the very best rock and roll bands ever put on this planet! Love your publication, only wish you'd publish it more (often). - **Tom Stein (Norwalk, CT)**

I was pleasantly surprised to see Roy Loney sticking up for The Kingston Trio! In their prime (Dave Guard-era), they were terrific. And as he points out, tremendously popular, comparable to The Beatles in that The K3 had many hits, were on the cover of Life, and inspired countless imitators. Every college campus had an answer to The Kingston Trio, and many of them signed to major labels. And several of these had hits, as well. In addition, via Al Jardine, they had an influence on The Beach Boys. And their sound echoes in British Invasion groups like Peter & Gordon, Chad & Jeremy, and even The Beatles. Listen to "pre-flyte" Byrds. What you hear is a group that's caught between wanting to sound like The Kingston Trio and wanting to sound like The Beatles. That said, I wasn't too pleased to read Loney's quick and sadly typical dismissal of the "Elvis in the army-to-The Beatles" period



of rock and roll. Hello! Girl groups, Roy Orbison, Phil Spector, The Beach Boys, Ray Charles, surf rock, hot rod songs, Gary "U.S." Bonds, Ricky Nelson with James Burton, The Everly Bros., The Isley Bros., early Motown, The Kingsmen, The Trashmen, ETC!!! This was no Top 40 Dark Ages!!! The Top 40 Dark Ages descended in the 1970s, and never ever left. Not even for a minute. End of lecture! Class dismissed! - **JD King**

Enjoyed the Roy Loney piece which had a few nice tidbits about my old bass player Ron the Ripper (Greco). - **Johnny Strike Strike**, formerly of *Crime*, now leads TVE whose new *Night Raid on Lisbon* is available from *Flapping Jets Records*.

There would have been no way possible that Eddie Cochran played guitar on Gene Vincent's version of "Pistol Packin' Mama," though he arranged it. Eddie died on April 11, 1960, and Gene recorded it (according to session records in the Gene Vincent Rock 'n' Roll Legend French box set) on April 22, less than two weeks after Eddie died. - **John Battles (Chicago)**

## KWOUK

PV #37 was excellent. I especially enjoyed the interviews with actors Vincent Schiavelli and Burt Kwouk. Kwouk mentions that he appeared in three episodes of THE AVENGERS, including one from the first season when Ian Hendry was in the series. The episode was Kill The King, but unfortunately only one of the Hendry episodes (The Frighteners) is still around today. I assume the rest of THE AVENGERS first season shows are lost forever. - **Timothy Walters (Muskogee, OK)**

The Burt Kwouk piece was one of PVs best. And I only knew Burt from the overrated PANTHER, CURSE OF THE FLY, and DEEP END. - **Hugh Shelton (Hazel Pk. MI)**

Wow! I just came back from my vacation! I went to San Paulo/Rio de Janeiro, Brazil and delighted myself with laying out in the beaches of Cocacabana and Ipanema sipping a Pina Colada! I (brought) my back issues of Psychotronic and re-read many of them on Cocacabana Beach. Of course there were some distractions from the magazine when I would observe a few thongs...but, that is another story. It was nice to get back and pick up your latest issue (#37) and read your feature on Burt Kwouk. I love this guy, his roles in the Pink Panther movies were hilarious! I used to love the way he would lie in wait for Inspector Clouseau and then attack the Inspector with his various martial arts moves. Those scenes were absolutely hilarious. Thank you for the list of movies he has appeared in, I will be looking for some of those movies. I really admire his attitude. This is a man who has made several movies, but is humble enough to not watch his own movies and gloat of his achievements as an actor. He is definitely a man that is down-to-earth and has no overrated ego. I salute Burt Kwouk for being the person that he is and making us all laugh at his hilarious antics in the Pink Panther series. - **Paul Dale Roberts (Jazma Ambassador)**

GIRLS COME FIRST (75), the British sex film Burt Kwouk doesn't remember, also stars Hazel Glyn, later to find fame as Hazel O'Connor. According to legend, director Joe McGrath hated directing sexploitation so much he not only used a pseudonym ('Croisette Meubles'), but 'directed' sex scenes with his back turned to cast members. Kwouk's (brief) role is as a Kato-like Chauffeur. I could be mistaken but I'm sure I also spotted Kwouk in THE SANDWICH MAN (66), a fairly laugh free all-star Rank comedy directed by Robert Hartford-Davis, whose next directing assignment was the Peter Cushing horror film CORRUPTION (!). - **Ray Murcell**

#37 is another great issue. Enjoyed the Burt Kwouk interview especially - I met him recently in my (and his) local pub in Soho and we had a long chat

about modern Eastern cinema, in particular the merits of wire-work and the outstanding films of Tsui Hark! - **????**

## SCHIAVELLI

Great interview with Vincent Schiavelli. I've always enjoyed his acting roles, he's got a great look and seems highly adaptable, playing benign or villainous roles with equal aplomb. The article also settles the trivia dispute of how his name is pronounced — I was right! - **Tom Powers**

Number 37 was another great issue! However, I was surprised that Anthony Petkovich in the Vincent Schiavelli interview thought BUCKAROO BANZAI was a James Bond parody! If anything, it is a parody of Doc Savage, right down to his being a freelance scientist, surgeon, adventurer, musician and having the loyal help of friends who are experts in various fields. Bond was a government licensed assassin. In the 1930s, Doc Savage's pulp magazine sold 300,000 issues a month. His series was reprinted in paperback in the '60s and was a top seller again. Note, too, that Buckaroo has fans who read his monthly magazine in the movie. Savage was a major influence on Superman (Doc's name was "Clark," had a Fortress of Solitude, and was called a "superman" and The Man of Bronze), Batman (father killed by criminals, worked hard to be the best at everything), the Fantastic Four (a team who lived in the World's Tallest Building and their leader was a brilliant scientist), Indiana Jones, Doc Phoenix, Tom Strong and many others. Doc has never been adapted well, despite being made into a movie, two different radio show, and comic books. Also, the review of THE RETURN OF FU MANCHU mentions "Bond type devices," but those were in the earliest Fu novel from 1913! So Bond type stuff is really Fu Manchu type stuff (Ian Fleming based Dr. No on Fu Manchu). - **Patrick Lozito (Brooklyn NY)**

## REVIEWS

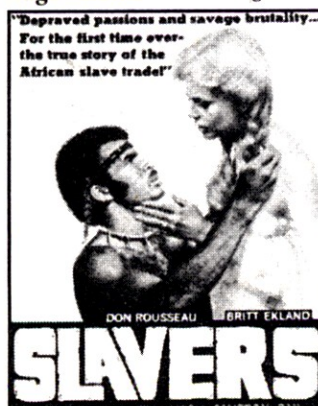
Your review of DR. GOLDFOOT AND THE GIRL BOMBS (PV 36) caught my eye. I've just completed producing a six CD box set for Bear Family Records called "Memphis Belles: The Women of Sun Records." Although your review credited the music to Les Baxter, one of the featured vocalists was Barbara Pittman, who made her first records for Sun when she was a teenager in the mid-1950s. It was probably working on movies like DR. GOLDFOOT that brought her back to Memphis, where she still lives and occasionally performs. - **Hank Davis (Guelph, Ontario)**

Hello from Tokyo. Issue 37 was great as usual. Loved the UNTAMED WOMEN cover. I've seen some of those euro

rock festivals that you reviewed. It's incredible how much of the future seemed to be predicted there. NIGHT PATROL might be a technically crap movie but I laughed a few times. Some of the one-liners were so bad they were funny. I thought THREE ON A MEATHOOK said quite a bit about some people's ways of parenting in America. - **Emperor 6**

Hey! In PV #37, you write that "horror movie books ignore SEVEN KEYS...." Not all. In "Horror & SF Films" 1, I listed the '17, '25, '35 & '47 versions. For HSF2, I saw & reviewed the '47 version... for HSF3, the more recent HOUSE OF THE LONG SHADOWS... and for #4, the '29 talkie version. And, yes, the Cohan play & subsequent movie adaptations were "very" influential. Recently, I did some research (for a projected year-by-year series on classic American horror movies) & found that, in the 20s, the two most cited works in reviews of thunderstorm mysteries (a tip of the hat to Leslie Halliwell) were 7 KEYS TO BALDPATE and Griffith's ONE EXCITING NIGHT. Seems like what Cohan started, Griffith kicked into high gear... and Roland West, Paul Leni, & James Whale perfected. - **Donald Willis PS** Were there 3 silent versions? I found only two.

I work at a Dunkin' Donuts in Philadelphia. One of my regular customers is



Ad art created by Akira Fitton



Richard Rotkin, one of the original members of The Rip Chords. He says I am one of the few who saw him in A SWINGIN' SUMMER (65). The film has always been a favorite of mine. Richard has brought in new members and reformed The Rip Chords. He's been busy touring the country with Peter Noone, The Beach Boys, Bobby Rydell, The Association, Lou Christie, Martha Reeves and so many others. - **George Schultz (Camden, NJ)**

As for Brian DePalma's student collaborators credits, Mark Romanek just directed ONE HOUR PHOTO. I don't know if he worked on HOME MOVIES, but when I encountered him in NYC in the '80s, he was very proud of having worked with DePalma. Couldn't figure why anyone would want to associate themselves with a cheesy Hitchcock plagiarist, but then Romanek was and is a smug trust fund baby, so go figure. (I did sound effects for his mid-'80s STATIC, released briefly by Atlantic and currently erased from history by the studio promoting the now-king of rock video directors' 'first feature' with Robin Williams.) - **Richard Henderson** *I didn't make the DePalma connection, but saw ONE HOUR PHOTO in a theater, not expecting much (especially from a recent Robin Williams movie) but liked it.*

JUNGLE GIRL AND THE SLAVER: Both LIANE movies were later condensed by cutter Wolfgang Wehrum to a "new" movie (telling a "different" story), released in 1961. It was called LIANE - DIE TOCHTER DES DSCHUNGELS. In the 80s it was released on video by the somewhat obscure label "Sauerland Kunststoffe" (a manufacturer of plastic materials) in a truncated version. This version is nothing more than an incoherent mess. Both original LIANE movies were released recently on DVD over here for a very low price (around \$5). A while after the two LIANE movies the young actress Marion Michael had a serious car accident while making the movie BOMBEN AUF MONTE CARLO. She later sued because of a scar she now had to carry and got 160.000 DM. But her career as an actress was virtually over. After a few more movies, a lot of ups and downs, she tried to kill herself in the mid 70s. Later she learned the business of trading and in '79 she moved with her son to East Germany/DDR. Up until '91 she worked as a dubbing assistant on East German TV. In '94 she said she was working on her biography with 200 pages already written. Today she lives with her second husband near the Polish border. By the way, "Sauerland Kunststoffe" also released some obscure movies like WOMEN OF THE PREHISTORIC PLANET (as Das Steinzeit-Syndrom/The Stoneage-Syndrome); and Al Adamson's CARNIVAL MAGIC (!). By the way, the mail about Ray Dorn and his studio (PV #37) was by me! - **Andreas Pieper**

You are incorrect in both counts in stating that Jim Morrison and Jimi Hendrix played their final shows at the August 1970 Isle Of Wight Festival. Morrison's last performance was a Doors gig in New Orleans in December of that year. The singer died in Paris the following summer. Hendrix made his final concert appearance at the infamous Isle of Fehmarn Festival on Sept. 6, 1970. By the time the Experience took the stage to close the event, it had degenerated into a shooting war between two rival motorcycle gangs. Hendrix died in London twelve days later. While I was growing up in Elsinore, CA in the 1960s, Clarence Muse (NIGHT WORLD, BLACK MOON, both in PV #37) lived nearby on his Muse-A-While Ranch and was known primarily locally as the composer of "When It's Sleepy Time Down South," a big hit for Louis Armstrong in 1931. I find it interesting to contemplate that 1931 was closer in time to 1966, than 1966 is to 2002! - **Ed Eatinger (Ashland, OR)** *I should have written last filmed performances.*

Edgar Brown (MEN MUST FIGHT) made TURN BACK THE CLOCK starring Lee Tracy the same year. He co-wrote it with Ben Hecht. MGM also made the amazing GABRIEL OVER THE WHITE HOUSE (PV #19) in 1933. Louis B. Mayer didn't like these non-family pictures and after '35 MGM (stopped pro-

ducing them). I could be wrong on this - but Don Ameche is not in DANTE'S INFERNO (35). I think it is a look a like actor named Hal Boyer. Anita Brown (SLAVE SHIP) can be seen in CHARLIE CHAN AT THE OLYMPICS (also 37) cheering for the (offscreen) Jesse Owens. If you thought Mae Clarke was good in NIGHT WORLD try to find WATERLOO BRIDGE (31) or PENTHOUSE or LADY KILLER (reteamd with Cagney). John Tyrrell from CRY OF THE WEREWOLF was in a lot of Three Stooges shorts. Ned Young from CRIME WAVE was in the noir classic GUN CRAZY and later wrote "Jailhouse Rock." Dick Contino was on TV a lot in the '50s. DADDY-O was his only star role. A scandal broke out in the press about his not being drafted and nobody would hire him. In one episode of I LOVE LUCY, she mentions to Ricky that Argyle Nelson (THE CREEPING TERROR) was one of her (many) old boyfriends! At the time he was a crew member on the show. Kirk Douglas said on a TV talk show that he was told that HOME MOVIES was only a student film and was shocked when it turned up in theaters. I've learned more about movies from your magazine than any so-called encyclopedias of film. - **H. Pfeffer (the Bronx)**

WINTER KILLS (PV #35) is available widescreen and with commentary by director William Richert, star Jeff Bridges and others, as a two disc DVD from Anchor Bay. The late Tom Baker (HALLUCINATION GENERATION) was a drinking buddy of Jim Morrison. They were once arrested on a plane together and his girlfriend the late Pam Courson became Morrison's common law wife. I, A MAN, the Warhol movie that Baker starred in co-starred Valerie Solanis.

## OBITS

Reginald Rose was one of the great writers to emerge from the golden age of television, along with such distinguished contemporaries as Rod Serling and Paddy Chayefsky. He was the last surviving member of the trio once called television's "Angry Young Men." Among his many accomplishments, Rose scripted a 1963 episode of Serling's TWILIGHT ZONE entitled The Incredible World Of Horace Ford which starred Pat Hingle. - **Timothy Walters (Muskogee, OK)**

One of Detroit's dailies managed to forget JOF in their Dennis Patrick obit, but mentioned his "macabre roles" on TWILIGHT ZONE (which?) and HITCHCOCK (ditto). I believe Patrick was also on THE MUNSTERS as the father of one of Marilyn's dates at a costume party. He was dressed as the Frankenstein monster and of course, Herman commented "It's too bad you couldn't find a costume for your own party." - **Hugh Shelton**

I saw the "Gone but not Forgotten" entry on Speedy Keene in the last issue. I don't know if you're aware of this, but Speedy also produced the first (and arguably the best) album by Motorhead in 1977. - **Phil Dalgarno (Glasgow)**

I always read "Never to be forgotten" with interest and nostalgia, and I saw the listing of Joe Schermie, who was bass player for my favorite group in the 70s, Three Dog Night. You mentioned in the blurb that there are now 3 rival Three Dog Night groups. I recently (8/25/02) went to a Three Dog Night concert in nearby Santa Fe Springs, CA, a suburb of L.A. The group was represented by Danny Hutton and Cory Wells (singers), Jimmy Greenspoon (keyboards), Michael Allsup (guitars), and a drummer and bassist I didn't recognize, and whose names I didn't catch. I know that Chuck Negron (actor Taylor Negron's uncle), formerly with the group, is now singing solo (I heard Chuck on a local radio program a few years ago, explaining that his heroin addiction and bad behavior led to his bandmates refusing to work again with him; he seems to now be clean and sober). I found Negron on the Internet, making a few appearances. It wasn't clear to me that he was calling himself and his new backup musicians Three Dog Night. Is this the





case? And who and what are the third group? The only remaining original band member would be drummer Floyd Sneed. Apparently, unlike some other groups, there's no legal battle over the use of the band's name. Or is there? Danny and Cory and the others sounded great when I saw them. I did miss Chuck's voice on songs he led such as "One" and "Joy to the World," but the guys did a great job, regardless. The new bassist seems to kick in with some vocals when they need the old three-part harmonies. I was pleasantly reminded that Three Dog Night sang songs of love, joy, and celebration. What a good feeling I and the other members of the audience took away from that concert. - **Dan Hooker (Long Beach, CA)**

At long last, issue 37 arrived in my mail box. I was beginning to feel the signs of severe withdrawal. I constantly checked the website to make sure that I wasn't imagining things. If there was one thing I'd change about your mag, it's the "Never To Be Forgotten" column. I wish that you had more detail—date of birth, date of death, place of birth, and so on. In many cases, PV is the only place that lets me know another great but obscure talent has passed on. Please, more detail! Corrections: Frank Barbarick was in NIGHT OF THE GHOULS, not PLAN 9. Henry Slesar's movie was TERROR FROM THE YEAR 5000, not "2000." John Entwistle's death was later determined to have been caused by cocaine. Mildred Wirt Benson created the character of Nancy Drew, but the stories were written (under the Stratemeyer Syndicate house name "Carolyn Keene") by Benson, Edward Stratemeyer, Harriet Adams, and others. You might be interested to know that Mrs. Benson was still working for the Toledo (Oh.) Blade up to the time of her death. According to Bill Peet's autobiography, he designed Captain Hook to look like Walt Disney! Harry Pruet acted under the name "Harold Pruett." George Sidney was a co-founder of Hanna-Barbera Productions, but that wasn't until 1957, after H-B left MGM (IMDB has this wrong, too). I think the confusion comes from H-B's animation work on Sidney's film ANCHOR'S AWAY, which included Tom and Jerry dancing with Gene Kelly. Kelly wanted Mickey Mouse, but after Disney wanted too much money, Kelly turned to MGM's own animation studio. And it's DOCTOR WHO, not DR. WHO. Yes, it's nitpicky, but it's true. DOCTOR WHO is the TV show; DR. WHO are the two movies with Peter Cushing. - **Mike Konczewski (Malvern, PA)**



Neil Young

Was saddened to hear about the passing of Irish McCalla. Met her at one of the Chiller Theater conventions and she was really nice. The best thing was she signed her autograph for me upside down. Neatest thing!! I think that was the same convention when I got your autograph on my Psychotronic Encyclopedia!! - **Michael Wise**

Confidential magazine was going to write an expose on a homosexual Universal actor. The studio heads gave up George Nader rather than Rock Hudson. The felling being Rock was the bigger star and they had more invested in him. They also had him marry a woman he didn't love. - **H. Pfeffer**

## ETC

I had been wondering why never a mention of The Pagans for awhile. Next thing I know, they're all over the last couple issues. I recently came across the original "Little Black Egg" 45 by The Nightcrawlers in an Anchorage junk store! Was this a Cleveland band also? - **Joe Richardson (Trapper Creek, Alaska)** *The Nightcrawlers were from Florida. Their wonderfully odd hit was first released in 1965 but took two years to chart in some local markets. It was big in Cleveland where some 60s garage bands (including The Water's Edge, which I was in) played it along with "Wild Thing," "Gloria," "Hey Joe," and "Louie Louie." I thought it was great that The Pagans recorded it in the late 70s around the same time that Stir-Bators recorded another local hit - "It's Cold Outside" by The Choir.*

It was just in the paper (the one where I work) the other day: Niels, who did the interviews w/Norwegian actresses in PV, is coming out with a book on Julie Ege, Anna Lisa, Greta Gynt and 3 other Norwegian women with careers in Hollywood. He's been workin' on it for 10 years. - **Jan Bruun**

Interesting to read the favorable notice bestowed by a reader upon Jimmy McDonough's Andy Milligan book. This must indicate a significant improvement over Shakey, his well-researched but abysmally written Neil Young bio, in which McDonough accords himself a starring role. I wonder if Young or his manager ever read McDonough's insulting comments about Young printed in the Sleazoid Express in the mid-'80s, as part of the future biographer's review of Young's film, HUMAN HIGHWAY. (Or if either of them knew about Bill Landis & McDonough rating movies by the number of nickel bags it took to sit through them.) Just saw the DVD of Jim Jarmusch's YEAR OF THE HORSE documentary on NY & Crazy Horse, which is just great, despite it being written off in one derisive sentence in Shakey, along with inaccurate info about the accompanying 2-CD set (also v. good). - **Richard Henderson**

In reviewing the book Ten Years of Terror - British Horror Films Of The 1970s, your critic comments "It wasn't really a good idea to have Richard Gordon pass judgement on his own films!" If I had done so, he would be absolutely right but but a proper reading of the articles will show that I did no such things. Judgement of the films is totally restricted to editorial observations. What follows, in each instance, is a short essay with factual information as to how the films came into existence. These essays were originally written by me for publication in magazines and have been reprinted with my consent. They are intended to amuse and I am sorry that they appear to have offended your anonymous critic instead. - **Richard Gordon (NYC)** *I (the critic) wasn't offended but wrongly assumed that you wrote your comments for the book. I guess it would have seemed more balanced if more comments by other producers and directors had also been used.*

What absolute joy your occasionally published 'zine has given me over the past 13 years. Unfortunately, it seems the Old Erie Bookstore has locked up for good. Downtown Clev is becoming a ghost town once again. I have fond memories of a mispent youth dodging school to take RTA down to the Hippodrome to see ILSA, SHE WOLF OF THE S.S. and hanging around Hideo's Discodrome... All of my early education came from the long defunct Cloverleaf Drive-In and their infamous triple (& sometimes all-night) bills. It's really disheartening to take my son to the few remaining drive-ins that are barely a shell of their former glory. Thanks for taking the time to give the world your great mag (& contributing to the Electric Eels). You've made the world a better place - **modpop (Cle)** *Thanks. I didn't contribute to The Electric Eels (just knew them since high school and later wrote about them) but I did work at The Drome (in Cle Hls and Lakewood, not the #3 downtown version).*

Your magazine is really the only link many of us who live on the other side of the world have when it comes to an available forum for comment (letters to the editor), information on new product (reviews and news) and great features on interesting personalities from the world of Psychotronic filmmaking. Now is the time when people need some escapist material to relieve some of the stress of living day to day in a conformist society that stifles creativity. So keep up the good work and keep carrying the flag. - **Garth Selkirk (Sydney, NSW)**

I would have included Ashton Kirchner (THAT 70s SHOW, DUDE, WHERE'S MY CAR) on the top 10 list of inspirations for The Dell Computer "dude." - **John Battles (Chicago)**

Not that it matters to me, but my son insists I correct your Top Ten



Inspirations for the Dell Computer Guy Character. Alex Winter was Bill S. Preston, Esq., not Ted (Theodore) Logan. Sorry about that. - **Rick Pruitt**

Jesus Palomino! The Dell Computer Guy has his own website! I guess I shouldn't be shocked. This is America, and you can get famous here for anything. Kato Kaelin is still running around out there, after all, appearing in rock videos and probably opening Wal-Marts and used car dealerships. If anyone needs me, I'll be doing a text search in the Book of Revelations for 'Dell,' 'Computer' and 'Dude.' - **Dennis Tafoya**

Read your editorial in #37. Agree with everything. I suspect that Rupert Murdoch (expat. Australian) has had a lot to do with influence (of Australia) on U.S. media, and for the most part, Australians are equally happy to stay in nursery school or even the crib! Rather than speak up most people here wouldn't know what the term political agenda means, let alone understand it. You are brave! - **Garth Selkirk (Sydney, NSW)**

Keep up the political stuff in Psychotronic. Nobody else is making those kinds of unfettered comments on the sad state of things (as reflected by our media) here in this great country whose political meddling and imperialist presence makes us hated all over the globe. - **Keith Bearden**

KEEP PRINTING YOUR RANTS AGAINST THE MEDIA!!!! MAKE THEM LONGER!!!! The movies, the tv "industry" (It's an industry in the same sense making tacky, vulgar, cheap souvenirs is an industry), the newspapers, and a lot of publishers JUST DON'T GET IT. It fills me with utter contempt. My respect for the guys who actually even half-way give a damn about movies and- God help me- tv has just risen a great deal after seeing what they have to go through up close. Keep the fires of discontent burning, to paraphrase Heston in PLANET OF THE APES (And to show my true movie geek colors). - **Justin Humphreys**

I've just read (twice) your intro to PV # 37 and want to add something to your statements. Although I generally share most of your opinions, let me raise some objections. You said that the world would be different without movies. But isn't that true about every major invention of the industrial age? I mean, what would the world look like without the car, the plane, the... (fill in what you like)? This argument leads to nothing and explains nothing. There are such phenomena as movies and mass media and we have to cope with them! I don't believe movies have such an impact on people, although movies changed society, in a way. But the real problem by now is mass media and 24 hour television. People have never learned to handle it. Our children (I have none) aren't taught what we over here call "Medienkompetenz" (media competence). Parents use TV as substitute for upbringing and education. And maybe movies and media are a mirror of what happens in society, of what people think and do. That even seems scarier than to think the other way round. But in my country the discussion about all this went absurd. Recently there was some sort of massacre over here in Erfurt, done by some teenager with an assortment of guns. He entered his school and killed 16 or more kids and teachers. Later officials found horror videos and PC-Games in his upper middle class home. By now it was said, that this "perverse crap" was the trigger to his crime. This is the easiest explanation for something that can't be explained easy. Now the discussion about banning all sorts of movies and other media even for adults is again in vogue. The already tough law for "Jugendschutz" (youth protection) has just been tightened again. Nothing against that, but we adults are also affected by this. Hundreds of movies are still on the index and dozens are banned for years now. And it's going worse. I mean, I love movies and I praise the inventor of the DVD and the code-free player! Ok, this is a very difficult topic and I hope you got what I wanted to tell you (despite my limited English). And, just to mention it, every time I went to the cinema (which is

not that often) I went mad about the AOL logo before the main feature!!! The last time I saw MIB II, one of the worst movies of all time (although I liked the design). - **Andreas Pieper**

Gary Weinraub's letter about racism in the movies refers to William K. Everson as "the noted film historian" in quotation marks. The use of quotation marks usually denotes disagreement. Let's set the record straight. Everson was unarguably not only the most outstanding but also most influential film historian of the last half century, and acclaimed as such throughout the professional as well as academic world. That having been said, of course Mr. Weinraub has every right to disagree with one of Everson's informed opinions. My own opinion concerning jokes about minorities is that they were acceptable decades ago not only because they kidded everyone equally but because they revealed what was universally considered acceptable at the time they were made. As such, they have their place in the history of entertainment. - **Richard Gordon (NYC)** *Racist movies certainly have their place in the history of entertainment. There are way too many of them to ignore and trying to rewrite history by censoring them is a misguided and impossible task. Racist movies (and serials, cartoons, newsreels, and shorts) were acceptable to the majority of moviegoers but there was always a vocal minority speaking out against them. Their voices didn't start to be taken seriously until the 1950s though - when all the old movies were dumped on TV and new TV product started recycling the same old stereotypes. To say "they kidded everyone equally" is nonsense and I think it's time that people stopped using and believing that lame excuse. Old Hollywood (and early TV) helped DESTROY the potential to fit in, prosper and be treated with respect for blacks, American Indians, and other non white minorities. And poor whites weren't treated all that much better. It went way beyond kidding people and has a LOT to do with race tensions in America (and the whole world) that we continue to be bogged down with today.*

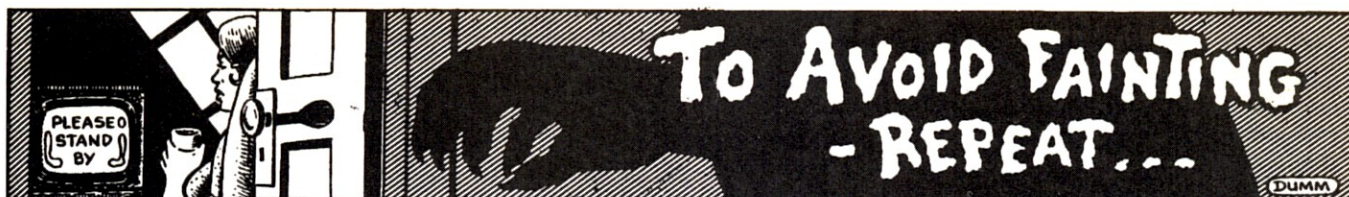


*Columbia's major hit THE JOLSON STORY (46) led to a long lasting mass revival of blackface minstrel shows in white American churches, schools (public and Catholic), and social clubs.*

Why was there no outcry from blacks in the 1920s, 1930s, and 1940's over their portrayal in the movies? If enough people protested not to go to these films I bet the offending scenes would have been taken out or changed. After all Hollywood is a bottom line industry - profit and loss. That's the name of its tune. - **H. Pfeiffer (the Bronx)**

*Actually blacks did protest against Hollywood racism in every decade but you'll have to look hard to find the evidence outside of old local black newspapers. Blacks organized to protest against BIRTH OF A NATION and GONE WITH THE WIND but that didn't stop those movies from becoming two of the most popular, profitable, imitated, influential, praised, studied, and loved movies of all time. Blacks were simply ignored and others who complained in public about Hollywood racism were labeled Socialists, Communists, nigger lovers and worse. You are right about Hollywood and profits. With a few exceptions profit minded Hollywood producers only stopped doing business in Germany and started making anti Nazi movies after Pearl Harbor. Hollywood, then TV networks put the sensibilities of the segregated South over blacks. Until recently Hollywood usually took the side of Colonial royalist England and the Confederacy while rewriting history - which considering the facts of The Revolutionary and Civil Wars sounds like near treason to me. And then Hollywood producers did pretty much the same old business as usual with Apartheid era South Africa. If this all sounds like liberal whining to anybody, I am also appalled by how America (government, business and media - rapidly becoming one and the same) sucks up to Communist China, an illegal atomic power with the world's largest army that continues to kill, imprison, torture and totally control millions of more people than even the USSR did - or the combined current "Axis of Evil" does. And they are about to launch their first astronauts into space!*





**ANCHOR BAY** has these new DVD: **HELL IS A CITY** with commentary by director Val Guest and Joseph Losey's **THE CRIMINAL** (both 60), **THE FRIGHTENED CITY** (61) with Herbert Lom and Sean Connery, Michael Caine in **THE IPCRESS FILE** (65), **THE DAYDREAMER** (66) and **MAD MONSTER PARTY** (67) with a 24 pg booklet (both are by Jules Bass and feature the voice of Boris Karloff), **THE AMAZING HOWARD HUGHES** (77) with Tommy Lee Jones, **MURDER BY DECREE** (70), widescreen and uncut with commentary by director Bob Clark, **FEAR IN THE NIGHT** (72), **THE WICKER MAN** and **FANTASTIC PLANET** (both 73), **TO THE DEVIL - A DAUGHTER** and a two disc set of Nicholas Roeg's **THE MAN WHO FELL TO EARTH** (both 76) uncut, widescreen and with many extras, **SUSPIRIA**, (77), **THE BEYOND** (80), Michael Nesmith's **ELEPHANT PARTS**, **HELL NIGHT**, and Mattei's **HELL OF THE LIVING DEAD** (all 81), Fred Williamson's all star **ONE OWN**, **TWO TO GO**, **PARASITE**, **THE SWORD AND THE SORCERER** and **THE BEASTMASTER** (all 82), **HANDGUN** and **THE INITIATION** (both 83), **THE PHILADELPHIA EXPERIMENT**, **C.H.U.D.**, **CHILDREN OF THE CORN** and **SLAYGROUND** (all 84), **MY SCIENCE PROJECT**, **ONE MAGIC CHRISTMAS** and **SANTA CLAUS: THE MOVIE** (all 85), **MAXIMUM OVERDRIVE** and **MAN-HUNTER** the original version of **RED DRAGON** starring William (CSI) Peterson (both 86), **STAGE-FRIGHT**, **SLUGS**, **HOUSE 2**, and **CREEPSHOW 2** (all 87), the Soviet/ Scandinavian fantasy **MIO IN THE LAND OF FARAWAY** (87) with Christopher Lee, Peter Jackson's **BAD TASTE**, **THE CHURCH**, and **ELVIRA MISTRESS OF THE DARK** (all 88), **NICK KNIGHT** (89), **SPONTANEOUS COMBUSTION** (90), **GRAND TOUR: DISASTER IN TIME** and Brian Yuzna's **SOCIETY** (both 92), and **RUNNING TIME** (97) with Bruce Campbell.

These have new lower prices: **CANDY** (68), special limited edition, **TWO LANE BLACKTOP** (71), **ISLAND AT THE TOP OF THE WORLD** (74), **THE CAT FROM OUTER SPACE** (78), **THE STUNT MAN** (80), **CONDORMAN** (81), **RETURN TO OZ** (85), **BLACK MOON RISING** (86), **WANTED: DEAD OR ALIVE** and **DEATH BEFORE DISHONOR** (both 87).

Wim Wenders movies include **THE AMERICAN FRIEND** (77) with Dennis Hopper who provides commentary, **LIGHTNING OVER WATER** (79) about Nicholas Ray, and **NOTEBOOKS ON CITIES AND CLOTHES** (89) about fashion. All have director commentary and other extras. **THE NOAH'S ARK PRINCIPLE** (84) and **MAKING TIME** (85), including the

German language version, are both by Roland Emmerich.

A seven DVD Carry On Collection has a dozen movies: **CARRY ON NURSE**, **SERGEANT**, and **TEACHER** (all 59), **CONSTABLE** (60), **REGARDLESS** (61), **CRUISING** (62), **CABBY** (63), **JACK** (64), **CLEO** and **SPYING** (both 65), and **SCREAMING** and **COWBOY** (both 66), plus **THAT'S CARRY ON** with scenes from 28 (!) Carry On comedies. The Peter Sellers Collection includes **THE SMALLEST SHOW ON EARTH** (57), **I'M ALRIGHT JACK** and **CARLTON-BROWNE OF THE F.O.** (both 59), **TWO WAY STRETCH** (60) **HEAVEN'S ABOVE!** (63), and **HOFFMAN** (70), a serious one. The Alec Guinness Collection has **KIND HEARTS AND CORONETS** (49), **THE LAVENDER HILL MOB** and **THE MAN IN THE WHITE SUIT** (both 51), **THE CAPTAIN'S PARADISE** (53), and **THE LADYKILLERS** (55) with Peter Sellers.

Copies are still available of the limited edition Werner Herzog/Klaus Kinski box with **AGUIRRE** (73), **WOYZECK** and **NOSFERATU** (both 79), **FITZ-CARALDO** (82), **COBRA VERDE** (88), and **MY BEST FIEND** (99). The Alex Cox Collection box has **REPO MAN** (84), **STRAIGHT TO HELL** (87), **DEATH AND THE COMPASS** (96), and **THREE BUSINESSMEN** (98). The **MAD MISSION** (or **ACES GO PLACES**) box set includes the first four Hong Kong comedy adventures starring Sam Hui, Karl Maka, and Sylvia Chang. **MAD MISSION 3** aka **OUR MAN IN BOND STREET** (84) is by Tsui Hark and **MAD MISSION 4** (86) is by Ringo Lam. There's also a **SLEEPAWAY CAMP** box (all 3 movies), and a nine disc **HIGHLANDER** Season One box with 22 episodes.

**ARMY OF DARKNESS** (91), Anchor Bay's best selling DVD release is now available as a two disc widescreen "Broomstick Edition" set of the theatrical and director's cut versions plus various extras. Some releases with PV review quotes on the covers are **TOOLBOX MURDERS** ("The Ultimate Exploitation Sickie!"), **SHOCK WAVES**, and **NEAR DARK**, now available as a two disc set with many extras.

**ARTISAN** offers **HIGH NOON** (52), **DUNE** (84), **TOTAL RECALL** (90), **TERMINATOR 2** and **THE DOORS** (both 91), **BASIC INSTINCT** (92), **STARGATE** (94) Ultimate Edition, and the **RAMBO** box. **RESERVOIR DOGS** is now available in 5 different color coded boxes with different actors on each cover (just like TV Guide does) but none feature Lawrence Tierney! **THE BEACH BOYS AN AMERICAN BAND** is on a double bill DVD now with **BRIAN WILSON - I JUST WASN'T MADE FOR THESE TIMES**.

**Columbia** has new editions of **DEAD RECKONING** (47), **SIROCCO** (51), and **THE HARDER THEY FALL** (56), all with Bogart, John Huston's **FAT CITY** (72), and **SHAMPOO** (75).

**CRITERIAN** offers Michael Powell's great **THE LIVE AND DEATH OF COLONEL BLIMP** (43), **BEAUTY AND THE BEAST** (45) with interviews and the original trailer narrated by Cocteau, **THE KILLERS** (46) with a '49 radio version, and Don Siegel's **THE KILLERS** (64) with Ronald Reagan and Clu Gulager, Goddard's **CONTEMPT** (63) and **BAND OF OUTSIDERS** (64) with many extras, Vilgot Sjöman's once very controversial **I AM CURIOUS YELLOW** and **I AM CURIOUS BLUE** (both 67), Peckinpah's **STRAW DOGS** (71), the original Soviet **SOLARIS** (72) which cost a lot less money than the recent remake lost, **DOWN BY LAW** (76), and **FEAR AND LOATHING IN LAS VEGAS** (98) as a double disc set. The Complete **MONTEREY POP** is a three disc set with the original D.A. Pennebaker movie, **JIMI PLAYS MONTEREY**, **SHAKE: OTIS AT MONTEREY** and nearly two hours of outtake footage featuring bands (Quicksilver, Electric Flag, Blues Project, Butterfield Blues Band...) who didn't make the original cut and you can see David Crosby talking about the Kennedy conspiracy shortly before being kicked out of the Byrds.

**IMAGE** has **INVADERS FROM MARS** (53), **QUIET DAYS IN CLICHY** (70), based on Henry Miller, Conrad Brooks' **SIDDHARTHA** (73), the Soviet **WAR AND PEACE** (65), Franco's **JUSTINE** (68) and **EUGENIE** (69), **BEAST OF BLOOD** and **BRAIN OF BLOOD** (both 70), **ISLAND OF DEATH** (75), Carpenter's **ASSAULT ON PRECINCT 13** (76), and **RETURN OF THE SWAMP THING** (89). **THE HOOKED GENERATION** (68) is a double with **THE PSYCHEDELIC PRIEST** (71). Two sets of **NAKED CITY** episodes (4 episodes each) feature actors like Dennis Hooper, Robert Duvall, and Walter Matthau. Three box sets of **I SPY** have seven discs each. Somebody didn't anticipate three (!) mega budget Eddie Murphy flip movies in one year. **JOHN AND YOKO'S YEAR OF PEACE**, is a CBC doc. With news report footage never seen in America.

**KINO** is the stay at home film historian's dream with releases like a full five hour DVD version of Fritz Lang's **DIE NIBELUNGEN** also available as two VHS tapes (**SIEGFRIED** and **KRIEMHELD'S REVENGE**) and the restored 122 min. **METROPOLIS** (27) with a newly recorded score. The theatrical re-issue for the 75th anniversary was followed by DVD and VHS releases with a making of doc. The movie by the way is set in 2026. Could we all be slaves to a small upper class by then? Check back in 23 years. Other silent German classics are **THE CABINET OF DR. CALIGARI** (19) by Robert Wiene, **THE GOLEM** (20) by Paul Wegener, and **NOSFERATU** (22) by F. W. Murnau, and



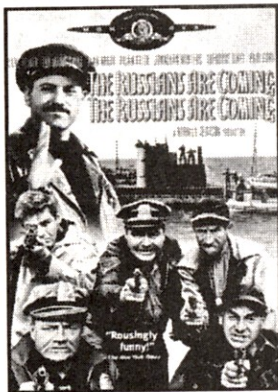
all have been restored and include many extras. Paul Leni's horror anthology **WAXWORKS** (23) with Conrad Veidt and Werner Krauss has never been on tape or DVD before. D. W. Griffith movies available in new quality versions are the long time recruiting film of the KKK - **BIRTH OF A NATION** (1915) - with extras including the 1930 re-issue intro with Walter Huston and a making of doc., **INTOLERANCE** (16) with an intro by Orson Welles, **BROKEN BLOSSOMS** (19), and **ORPHANS OF THE STORM** (21). The Kino Griffith Masterworks box includes all four plus many of his earlier Biograph shorts. Also check out John Frankenheimer's **THE ICEMAN COMETH** (73) with Robert Ryan and Lee Marvin.

**MGM** offers an incredibly diverse array of new DVD releases including **THE BARBARY COAST** (35) with Edward G. Robinson and Miriam Hopkins, **THE THIEF OF BAGDAD** (40) with Conrad Veidt and Sabu, **THE JACKIE ROBINSON STORY** (50), **THE BIG KNIFE** (55) with Jack Palance and Rod Steiger, **A KISS BEFORE DYING** (56), with Robert Wagner, a special two disc edition of **WEST SIDE STORY** (61), **THE ROAD TO HONG KONG** (62), **HOW TO MURDER YOUR WIFE** (65) with Jack Lemmon, **THE HOODLUM PRIEST** with Don Murray, **THE WORLD OF HENRY ORIENT** (64) with Peter Sellers, **THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING** (66) with Jonathon Winters, a special edition of Mel Brooks' **THE PRODUCERS** (68), Ken Russell's **WOMEN IN LOVE** (69) with Oliver Reed, Passolini's **THE DECAMERON** and Carl Reiner's **WHERE'S PAPA?** (both 70), **THE MECHANIC** (72), **COFFY** (73), **FOXY BROWN** and **TRUCK TURNER** (both 74), **COOLEY HIGH** (75), **THE BILLION DOLLAR HOBO** (77) with Tim Conway, **HAIR** (79), **ROADIE** and Paul Verhoeven's **SPETTERS** (both 80), **ESCAPE FROM NEW YORK** and **EYE OF THE NEEDLE** (both 81), **RED DAWN**, **ALPHABET CITY**, **MISSING IN ACTION**, **BEAT STREET**, and **BREAKIN' 2: ELECTRIC BOOGALOO** (all 84), **RAPPIN'** and **AMERICA NINJA** (both 85), **ABSOLUTE BEGINNERS** (86), **THE PRINCESS BRIDE**, **MAKING MR. RIGHT**, **DEAD OF WINTER**, **A PRAYER FOR THE DYING**, **NO MAN'S LAND**, and **NO WAY OUT** (all 87), **I'M GONNA GIT YOU SUCKA!** (88), **ROAD HOUSE** (89), **MIAMI BLUES**, **BAD INFLUENCE**, **BLUE STEEL**, and **LAMBADA** (all 90), **RUSH**, **THELMA AND LOUISE** - special edition and Mel Brooks' **LIFE STINKS** (all 91), **BOXING HELENA** and Robert Townsend's **METEOR MAN** (both 93), **BLOWN AWAY** and **CLEAN SLATE** (both 94), and **8 HEADS IN A DUFFEL BAG** (97).

The all star **CASINO ROYALE** (67) is uncut (137 mins.), widescreen, and includes the '54 TV version with Peter Lorre. The other "unofficial" Bond - **NEVER SAY NEVER AGAIN** (83) with Connery, is \$14.95 and of course the rest of the Bond catalog is being repackaged and rehyped during the 40th Anniversary of **DR. NO**. Apparently Kim Jong-Il is a big fan of the series - except for **DIE ANOTHER DAY**.

An **MGM Creepy Classics** box includes **THE FALL OF THE HOUSE OF USHER** (60), **THE PIT AND THE PENDULUM** (61), **X THE MAN WITH THE X RAY EYES** (63), and **THE DUNWICH HORROR** (70). Why not an all Poe or all Roger Corman box? The Woody Allen Collection includes **BANANAS** (71), **EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX...** (72), and **SLEEPER** (73) and five others that aren't so funny. There's a Bronson Box with **MR. MAJESTYK** (74), **10 TO MIDNIGHT** (83), **MURPHY'S LAW** (86), **ASSASSINATION** (87), **MESSANGER OF DEATH** (88), and **KINJITE** (89). Two **STARGATE** boxes include the first two seasons.

Some new **MGM** double bills are **INVISIBLE INVADERS** (59) and **JOURNEY TO THE SEVENTH PLANET** (61) both starring John Agar!, Frankie Avalon in **MUSCLE BEACH PARTY** (64) and **SKI PARTY** (65), the mind bending **LSA** double bill of Corman's **THE TRIP** (67) and Richard Rush's **PSYCH-OUT** (68)!, **CYCLE SAVAGES** (69) with Bruce Dern and **ANGEL UNCHAINED** (70) with Don Stoud, **CRY OF THE BANSHEE** (70) with Vincent Price and **MURDERS IN THE RUE MORGUE** (71) with Jason Robards, the **RAMBO** clone sequels **AMERICA NINJA 2: THE CONFRONTATION** (87) and **AMERICAN NINJA 3: BLOOD HUNT** (89), and Chuck Norris in **MISSING IN ACTION 2** (85) and **MISSING IN ACTION 3** (88). **THEY WENT THAT-A-WAY** (78) and **THE LONG SHOT** (85) both star Tim Conway.



**MPI's** Dan Curtis Collection includes **THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE** (68) and **DRACULA** (73), both with Jack Palance, **THE PICTURE OF DORIAN GRAY** (73) with Shane Briant, and **THE TURN OF THE SCREW** (74) with Lynn Redgrave.

**PARAMOUNT** offers a special edition of Billy Wilder's **SUNSET BOULEVARD** (50), **WAR AND PEACE** (56) with Herbert Lom and Anita Ekberg, **FEAR STRIKES OUT** (57) with Anthony Perkins as Jimmy Piersal, **GIRLS! GIRLS! GIRLS!** (62), **FUN IN ACAPULCO** (63), **FUN HAWAIIAN STYLE** (66) and **EASY COME EASY GO** (67) all starring Elvis, Peter Bogdanovich's **TARGETS** (68) with Boris Karloff, Nicholas Roeg's **DON'T LOOK NOW** (73), and **THE DUELISTS** (77) starring Harvey Keitel and Keith Carradine, and with Ridley Scott commentary.

**PIONERE** has gotten the rights to the long running German **BEAT CLUB/MUSIKLADEN** show - so what do they release? - one mediocre skimpy 12 track comp of 70s clips that have been released before - and an all fucking Yes DVD!

**RHINO's** **MYSTERY SCIENCE THEATER 3000** box has what they say are four of the most requested episodes: **THE SKYDIVERS**, **THE CREEPING TERROR**, **BLOODLUST** and **THE CATALINA CAPER** which can be watched with or without the commentary. The **WALKING TALL** box has all three movies. DVDs for \$9.95 include: **MAN BEAST** (55), starring Rock

Madison, **CARNIVAL OF SOULS** (62), Ray Danton's **CRYPT OF THE LIVING DEAD** (72), and I forget which version of **DR. JEKYLL AND MR. HYDE**.

**20th CENTURY FOX** has new DVD's of Murnau's **SUNRISE** (27), **THE OX-BOW INCIDENT** (43), **LAURA** (44), **THE GHOST AND MRS. MUIR** (47), **THE DAY THE EARTH STOOD STILL** (51), and a 101 min. version of Scorsese's **KING OF COMEDY** (83). Also Elvis in his first movie, the western **LOVE ME TENDER** (56), **FLAMING STAR** (60), where he's a half breed, and **WILD IN THE COUNTRY** (61) based on Clifford Odets,

**WARNER** offers **THE THIN MAN** (34), a great drinking movie, **MILDRED PIERCE** (45) with nine Joan Crawford trailers, John Huston's **RED BADGE OF COURAGE** (51), **THE INCREDIBLE MR. LIMPET** (64) with Don Knotts, Truffaut's **DAY FOR NIGHT** (73), **FINGERS** (78) starring Harvey Keitel and with colorful commentary from director James Tobak, **KRUSH GROOVE** (85) with commentary by Michael Shultz, and **BARFLY** (87).

Jeff Leiber's **BLUE SUNSHINE** (78) is from **Synapse**. **Cult Epics** have DVDs of Fernando Arabel's **VIVA LA MUERTE** (70) and **I WALK LIKE A CRAZY HORSE** (73). **E. I.** has released Al Adamson's **MEAN MOTHER** (73) and **BLACK HEAT** (76). **FIRST RUN** has Bava's **HERCULES IN THE HAUNTED WORLD** (61) and **SERPICO** (73). **MTI** has unearthed Mark Pirro's **A POLISH VAMPIRE IN BURBANK** (83) and **CURSE OF THE QUEERWOLF** (90). **BE GLAD FOR THE SONG** HAS NO ENDING (69) about The Incredible String Band is available from **MVD**. **Universal** has Paul Schrader's **THE CAT PEOPLE** (82) with a new doc., and the **BACK TO THE FUTURE** trilogy. Sam Fuller's last movie **STREET OF NO RETURN** (89) is available from **Fantoma**. It was based on a Davis Goodis novel and stars Keith Carradine. Neil Jordan's **THE COMPANY OF WOLVES** (85) is from **Hen's Tooth**. Tom Laughlin's **THE MASTER GUNFIGHTER** (75) is from **Ventura**. **BLACK AND BLUE** (80) the Black Sabbath and Blue Oyster Cult concert movie that was produced by George Harrison (!) is from **Classic** and **NEIL YOUNG: RUST NEVER SLEEPS** (79) is from **Sanctuary**. **BBC/Warner** have released a three disc **THE YOUNG ONES: Every Stupid Episode** which includes performances by Motorhead, Madness and other bands. **ENFRATERRESTRE** (01) starring Hijo Del Santo is available in America from **Ventura**. **Slingshot Video** has new "3-D" versions of Public Domain titles like **FLASH GORDON CONQUERS THE UNIVERSE**, **RADAR MEN FROM THE MOON**, and **MONSTER FROM A PREHISTORIC PLANET**. They promise a box set featuring what else? - **NIGHT OF THE LIVING DEAD**. Sounds just like the Colorization scam to me. And just what we needed: **Brain Damage Films** has re-released five volumes of **FACES OF DEATH** on DVD. Countless former college students who grew up getting high while watching these are now producing, directing and writing major movies and TV shows.

PV





## DRUGS

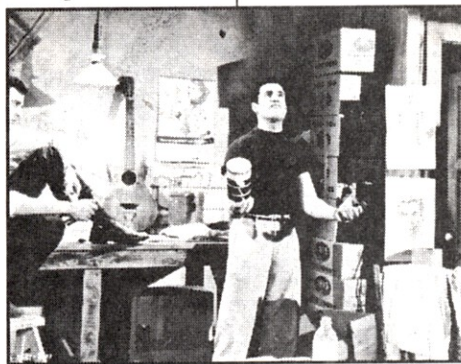
### STAKEOUT ON DOPE STREET (58) D/S Irvin Kershner, S Irwin Schwartz, P/S/act Andrew J. Fenady

Large headlines announce that a two pound can of heroin has been lost during a deadly shootout between dealers and cops. Police and gangsters are both searching for it. Jim (star Yale Wexler) and Nick (Morris Miller) hang out in the back room of the grocery store owned by the father of their short friend Ves (Jonathan Haze). Ves finds the can but throws it out thinking it's worthless. The police captain narrator (Frank Harding) explains that it contains "junk, H, stuff, snow, mooch, dust, horse..." Blonde Kathy (Abby Dalton), who works at the bowling alley, has threatened to dump out of work dreamer artist Jim and Nick insists that they sell the dope. Jim changes his mind after supplying Danny (Allen Kramer), a middle aged junkie who relates flashbacks of going "cold turkey" while in jail and explains addiction. This stark lengthy segment resembles an effective classroom scare film as Danny says "You need a fix to keep the monkey quiet" and describes "the mass of agony you've turned into." Goons Lenny (Philip Mansour) and Mitch (Herman Rudin) then start beating information out of the naïve friends. It's low budget (with a lot of voice over narration) but a lot more serious and believable than many drug movies of the period. With Herschel Bernardi as a gang leader, Coleman Francis as a detective, and kid actor John Savage. Music is by the Hollywood Chamber Jazz Group. Wexler is the brother of STAKEOUT's uncredited cinematographer Haskell Wexler. Roger Corman was an uncredited producer of the b/w Warners feature.

### DEALING: OR THE BERKELEY-TO-BOSTON FORTY-BRICK LOST-BAG BLUES (Trash Palace, 72) D/S/act Paul Williams, S David O'Dell, P Edward R. Pressman

Michael Crichton and his brother wrote the book that this Warner feature was based on. Conservative looking Harvard student Peter (Robert F. Lyons) is sent to Berkeley by John (John Lithgow) to bring back a shipment of pot. After he gets high and makes the deal, Susan (Barbara Hershey) takes him to the studio she works at and says "Let's do coke." Soon they're lounging naked on the floor and he says "You're some chick." He arranges for her to fly east with 40 bricks in her luggage but she's busted at Logan Airport. Peter and John try to get the drugs back and free her, making deals with corrupt detective Murph (Charles Durning). Everything degenerates into comic shootouts with killer heroin dealing Cubans. It's fun to see young Lithgow (in his film debut) as an egotistical cigar smoking dealer who also directs plays and sings a show tune

and the location work is interesting. Judging by a reference to Lennon in Toronto and bits of music by Otis, The Dead, The Stones, and Springfield, it takes place in 1968. Also with Joy Bang and Ellen Barber as girlfriends, Paul Sorvino as a cab driver, Buzzy Linhart (singing "You Got What It Takes"), Demond Wilson from SANFORD AND SON, Victor Argo, and Steve McQueen in a film clip. The print is letterboxed. Lyons also starred in THE TODD KILLINGS (71). Williams and Pressman also made OUT OF IT (68) and THE REVOLUTIONARY (70), both starring Jon Voight.



STAKEOUT ON DOPE STREET

## ADAMSON

### JESSI'S GIRLS (Family Home, 73) P/D Al Adamson, S Budd Donnelly, P Michael E. Goldman

In his PV interview (#19), Adamson claimed that this revenge western was ripped off by BAD GIRLS (94). He was right. After seeing her preacher husband killed and being gang raped, Jessica (Sondra Currie) is trained to shoot by a sympathetic prospector (Rod Cameron with a big fake beard). She then rescues three women who are being transported to jail. They are Rachel (Jennifer Bishop), who is wanted for murder, Claire (Regina Carrol), a prostitute, and Kana (Ellen Stern), an Indian woman left behind by the gang. Jessica has discreet sex with a wounded marshal (Geoffrey Land) and Claire does it with a long haired Apache just before her all out punching fight with Kana — backed by bongo music. The actresses all seem to know how to ride horses and all (except Bishop, who is the best looking) have topless or nude scenes. Ben Frank plays the gang leader. Adamson started out working with his father (Denver Dixon) who made B westerns. It's better scripted and better looking than most Adamson movies. Gary Graver was cinematographer and it was shot in scenic Capitol Reef, Utah.

### LOST (Prism, 82) D Al Adamson, S Don Buday, P Corey Allen

(SKIPPER) Adamson succeeded in making a PG rated adventure film that's suitable for kids or parents, which is more than you can say about most of the "family films" being churned out these days. Penny (Sandra Dee in her last film) and her new Nam vet husband Jeff (Don Stewart) move to his remote Colorado Springs family farm with her cute 11 year old daughter Buddy (star Sheila Newhouse). Buddy, who grew up around race tracks, misses her real father and wants a horse, but settles for an old mule to ride to school. She and her little dog Skipper wander off and become lost for several days. They sleep in caves, see a herd of wild stallions, are threatened by a cougar, and are carried away by a flash flood. A crazy bearded old mountain man (Jack Elam) wearing



a dog fur hat reluctantly feeds them. Ken Curtis plays a friendly church going neighbor who helps with a search party. Gary Kent was assistant director, stunt co-ordinator, and acts. The scenery (in Capitol Reef, Utah) is great, Elam and Curtis are likable pros, and Newhouse is perfect for her role. Cinematographer Gary Graver directed SUZIE SUPERSTAR (starring Shauna Grant) and CEN-TERSPREAD GIRLS (with Lisa de Leeuw) the same year. Stewart also starred in Adamson's CARNIVAL MAGIC (81) and Buday also wrote KISS MEETS THE PHANTOM (78).

## MONDO

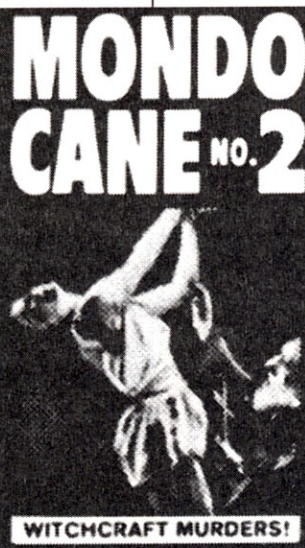
### MONDO PAZZO (SW, 63) D/S Gualtiero Jacopetti, Franco E. Prosperi, P Mario Maffei, Giorgio Cecchini

(MONDO CANE 2) Much of this extremely uneven Mondo followup is dated, weak, and/or obviously staged. You get a French drag show, an American undertaker school, Chinese bird and fish fights in Singapore, Mexican Day of the Dead customs, and Massai who use dung for everything and eat stones. Religious mania is represented by Indian fakirs, hysterical Italians, bleeding Portuguese penitentiaries, and Spaniards practicing for their own funerals. A segment on an "American" photo studio specializing in scenes of horror and death is elaborate, clever and fun - but sure looks Euro to me. The end sequence with men on stage being slapped to music is ridiculous and fake. The segment on slavery starts as an excuse to show topless black women. A British officer calmly putting crippled starved little black kids in chains is disturbing until you notice how staged it is - and then it's still disturbing. Gunfights and lynchings are recreated at Tombstone and the (Brit) narrator claims that they just recently stopped "lynching Negroes" for tourists (!). I do believe that English factories in Africa were responsible for the pathetic mass deaths of rare white flamingos. The part about South Vietnamese monks is also more or less sadly real. We're told that President Diem has "declared martial law, had Buddhist temples destroyed and monks put into concentration camps." We see news footage of citizens shaving their heads in mass protests and (on May 2, 1963), the first monk publicly setting himself on fire after gasoline is poured on him. It all sounds like what you'd expect of the Northern Commies (or our Chinese business partners occupying Tibet today). Seeing this brought back childhood memories of when I saw burning orange robed monks in Life magazine. Like MONDO CANE this was a worldwide smash. Rizzoli films released it here in '64 with 20 mins. cut and Cinemation later re-released it rated R. This is the uncut version. The theme by The Four Preps (with Ed Cobb) was produced by David Axelrod. With a world of cruelty and madness to chronicle why did the successful "documentary" team fake so much? Because they could, just like TV shows today. The filmmakers returned with the even more inflammatory and suspect AFRICA BLOOD AND GUTS (66) and FAREWELL UNCLE TOM (71).

### EUROPEAN NIGHTS (SW, 59) D Alessandro Blasetti, S Ennio de Concini, Gualtiero Jacopetti

(EUROPA DI NOTTE) This look at Euro nightclub and circus acts has a lineup similar to THE ED SULLIVAN SHOW (if it had been in bright color then and included strippers!). The credits are real neon signs and it opens with a wonderful scale model of famous cities. An Italian clown troop (Rastellis) mixes music with violence in a memorable way. One member is a black guy in blackface. There's a comic magician and the famous Channing Pollack does sleight of hand routines with cards and doves. The (black) American Archie Savage Dancers do a great dance and song routine. Gloria Jones (later a member of The Blossoms and wife of Marc Bolan) is the featured Josephine Baker type '20s dancer. Domenico Modugno (known for the original "Volare") sings three songs (in Italian). One is about the wonders of coffee. Colin Hicks does Fats Domino's "I Love You So" and Eddie Cochran's "Twenty

Flight Rock" (with a drum solo). Hicks (brother of Brit star Tommy Steele) and his band (The Cabin Boys) put on a wild Bill Haley style show and audience members scream and dance - but it's obviously staged. The Platters do "You'll Never Know" (an international hit in '57) in color (Zora Taylor has red hair). Three very sexy strippers (the stern looking one is Vietnamese) are backed by a black jazz band. The (staged) reaction shots of men and their wives are a nice touch. A guy sings to chorus girls but the focus is on a beautiful young Asian woman wearing flower pasties. You also get belly, flamenco, and can can dancers, Ukranian balaleika musicians and dancers and too many acrobats. Parts were shot in actual clubs but the London segments were faked on sets. For this '63 American version, narrator Henry Morgan uses mild sarcasm to joke about the credits and even his own narration. He doesn't believe that a very sexy blonde in a gay club is actually a man (you won't either). The late Morgan was an I'VE GOT A SECRET panelist for 15 (!) years. I had a great time being on his NYC radio show when the first PV book was published. He wanted to talk about WILD WOMEN OF WONGO! This tape also includes a b/w German short about strippers (with more nudity than the feature), stills of adults only ads and a very impressive and new (to me) quick edit comp of many SW release clips (by categories).



## 60s MUSICALS

### THE YOUNG SWINGERS (The Video Beat!, 63) P/D Maury Dexter, S Harry Spaulding

Mel (Rod Lauren) runs a storefront co-op Hootenanny espresso nightclub. Ruthless rich businesswoman "Old Lady" Crawford (Jo Helton) orders her creepy bald lawyer Mort (Justin Smith) to do whatever it takes to force him out so she can build a highrise. Her singing blonde niece Vicki (Molly Bee) falls for Mel though and helps sabotage the devious schemes. Pete (Jack Larson from TEENAGE MILLIONAIRE) is the jive talking comic MC partner who does impressions of Ed Sullivan and Grandpa McCoy during his "Watusi Surfer" song. The third partner is the deep voiced black crooner Fred (Gene McDaniels, the only cast member who actually had hits) who does "Mad Mad Mad" and "Follow Your Dreams." Patrons twist to a jazz band, and the leads both sing, but the only folk music is by the male/female duo The Sherwood Singers who do "Elijah"

(about an old black man) and Hoyt Axton's "Greenback Dollar." They leave out the "damn" like The Kingston Trio did on their chart version. It all ends happily at a pool party as the whole cast sings "Greenback" again. Lauren (aka Siadian), who was good in THE CRAWLING HAND, reminds me of young Johnny Depp. I once owned an LP by Bee (aka Beachboard) just for her sexy glitter cowgirl cover. Once a regular on THE TENNESSEE ERNIE FORD SHOW, she was later in HILLBILLIES IN A HAUNTED HOUSE (67). This 71 min. b/w 20th Century Fox musical was on AMC.

### SURF PARTY (The Video Beat!, 64) P/D Maury Dexter, S Harry Spaulding

Blonde Terry (Patricia Morrow), Junior (Jackie DeShannon), and Sylvia (Lory Patrick) from Phoenix, arrive at Malibu Beach in a trailer. All the male characters in this 68 min. b/w 20th Century Fox musical are pathetic in one way or another. Terry likes Len (star Bobby Vinton), a boring loner nice guy who owns a surfboard shop, Sylvia falls for Terry's egotistical swinging bachelor brother Skeet (Jerry Summers, usually a stuntman) who is "the top hot dogger at the lodge," and Junior likes the short comic relief "gremmie" Milo (Kenny Miller) who risks his life to join the lodge. Cranky Sgt. Neal (Richard Crane in his last film) harasses all of them and Skeet turns out to be a pathetic lying gigolo supported by a rich older woman (Martha Stewart). The Astronauts do the excellent opening surf music theme (offscreen) and another instrumental at a party and The Routers (white standins for a black studio band) do "Crack Up." DeShannon sings the best song ("Glory Way"), a surf gospel (!?) number, com-



plete with handshaking hallelujahs. The girls twist and sing "Never Comin' Back" in their trailer and Morrow and Miller both have unimpressive solo spots. The songs by top billed Vinton are lame even for him and he was never asked to act again. Mickey Dora is one of the surfing doubles. DeShannon had more to do in C'MON LET'S LIVE A LITTLE (PV #35). Dexter also directed WILD ON THE BEACH (PV #36).

**WHEN THE BOYS MEET THE GIRLS (The Video Beat!, 65) D Alvin Ganzer, S Robert E. Kent, P Sam Katzman**

Rich handsome Danny Churchill (Harve Presnell) and short comic relief Sam (Joby Baker - Elvis' sidekick in GIRL HAPPY) drive west to attend a college after causing a minor scandal back east. They meet backwoods mail delivery woman Ginger (Connie Francis) by driving her horse off the road. Her lovable father (Frank Faylen from DOBIE GILLIS) loses all his money in Reno then sells his land to a devious businessman (Fred Clark). Everyone is happy when a dude ranch for divorced women is opened and many divorce jokes are told. Presnell croons and Francis sings several mediocre numbers which is a shame because she had one of the greatest voices in pop music. Her last top 40 hit had been in '64 and this was her last movie. Danny's blackmailing ex, Tess (Sue Ann Langdon) also sings and dances and she and other chorus girls sing "Treat Me Rough." Louis Armstrong sings "Throw It Out Of Your Mind," Liberace does "Aruba Liberace," and unfunny comics Davis And Reese do a boxer routine. Sam The Sham And The Pharaohs do "Monkey See, Monkey Do" which is great but they're interrupted and upstaged by guys in drag doing the frug. At least Herman's Hermits are left alone while doing their hit #3 "Listen People" and Peter Noone has a few lines as an exchange student. If this seems dated for the 60s its because it was based on a Gershwin musical filmed as GIRL CRAZY in '32 (with Wheeler and Woolsey) then in '43 (with Mickey Rooney and Judy Garland). A big outdoor production number (Gershwin's "I Got Rhythm") looks like an outtake from SEVEN BRIDES FOR SEVEN BROTHERS. The tape is letterboxed. Ganzer also directed COUNTRY MUSIC HOLIDAY (58). Presnell is still on TV and in movies.

**THE COOL ONES (67) D/S Gene Nelson, S Joyce Geller, Robert Kaufman, P William Conrad**

This Warner Brothers musical comedy is old fashioned boy meets girl nonsense, but is also a show biz spoof with some great period detail. The WIZ BANG show looks just like HULLABALLOO and the young eccentric rich music producer is a Phil Spector take off. Blonde Hallie (Debbie Watson), a WIZ BANG dancer, wants to be a singer so badly that she grabs the microphone from a star (Glen Campbell!) during the taping of the show. She soon falls for Cliff Donner (Gil Peterson), a nice but washed up early 60s style blonde "overnight has been" pop star. They have comic misunderstandings and she calls him a rat fink and a dingaling. Tony Krumm (Roddy McDowall) becomes her manipulating manager and producer and insists that Cliff sings with her. The new singing duo create a new dance sensation (the Tantrum). Tony's older brother (Robert Coote) owns a Palms Springs nightclub where the house band (The Leaves) do part of their Bo Diddly on drugs song "Dr. Stone" and the TV show's wardrobe lady (Mrs. Miller) warbles "It's Magic." The other music is slicker Hollywood pop, but it was written and supervised by Lee Hazelwood and Hallie's singing voice was provided by an uncredited Nancy Sinatra - so the duets are very cool sounding. With Nita Talbot as Tony's seductive assistant Dee Dee, Phil Harris as the show's producer, George Furth as his assistant, unbilled David Winters and Teri Garr as dancers, The Bantams, Angelique Pettyjohn, and a huge computer. Floyd Crosby was the cinematographer and Toni Basil was the choreographer. The score is by Ernie Freeman and Billy Strange was the arranger. The very likable Watson had starred on the short lived sitcoms KAREN (64) and TAMMY (65) and was Marilyn in MUNSTERS GO HOME! (66).

**COMMUNAZIS**

**FORGOTTEN COMMANDMENTS (32) D Louis Gasnier, William Schorr, Cecil B. DeMille, S James Bernard Fagan, Agnes Brand Leahy**

In the modern day Soviet Union, happy naïve young newlyweds Paul (Gene Raymond) and Marya (Marguerite Churchill) sign up at a state university and are assigned a small living space in community apartments (separated only by half walls). A professor (Irving Pichel) scoffs at marriage and has an assistant/lover Anya (Sari Maritza). As soon as the seductive Anya sets her eyes on Paul, the happy marriage ends in an easy state divorce. Marya is depressed and the former surgeon Prof., forgetting his free love ideals, shoots and kills both Anya and Paul. The whole middle 20 mins. is a biblical flashback told to children by a priest who has illegally returned to his former church. Most movies using old footage try to hide the fact, but this 75 min. Paramount release boasts right up front that it's "Glorified by spectacular episodes from Cecil B. DeMille's epic THE TEN COMMANDMENTS." The silent ('23) scenes include the original title cards and are narrated. The pyramids are built, idols are worshiped, and Moses receives the commandments (big letters in lightning) and parts the Red Sea. The Pharaoh declares "We shall grind Israel into the dust!" COMMANDMENTS includes Edward Van Sloan as a doctor, John Carradine as a Communist speech maker ("We have no faith but the state!"), Kent Taylor, Joe Sawyer, and in the silent footage, Noble Johnson as a slave. The cinematographer was Karl Struss. Gasnier directed the original silent PERILS OF PAULINE serial and REEFER MADNESS (36)!

**THE WHIP HAND (51) D/pro. design William Cameron Menzies, S George Bricker, Frank L. Moss, P Louis J. Rachmil**

American View magazine writer Matt Corbin (Elliott Reid) goes to remote



THE WHIP HAND

Winnoga Lake for a fishing vacation. He discovers that the fish have all died and the near ghost town is being run like a private police state near a heavily guarded germ warfare lab in a lodge run by Dr. Bucholz (Otto Waldis - who had been in the original M). Loomis (a blonde Raymond Burr) and his mother (Lurene Tuttle) run the inn. Corbin, forbidden to leave, takes photos, works on an expose, and (foolishly) confronts the leaders with their crimes. He also finds time to fall for Karen (Carla Balenda), the sister of killer Dr. Koller (Edgar Barrier), who resembles Gregory Peck in THE BOYS FROM BRAZIL. A

scene of "human guinea pigs" and scary close-ups of sinister faces make this very much like a horror movie. Also with Michael Steele, Robert Thom, and Milton Kibbee (also in STRANGE HOLIDAY!). This had been shot as an anti-fascist movie in the 40s as THE MAN HE FOUND, but executive producer Howard Hughes had scenes of Hitler (actor Bobby Watson) in America removed and a new prologue set in the Kremlin added. Editing easily turned the Nazi spies, doctors and thugs into Communists. A few more editing changes and it could be about a Satantic or supernatural cult. Reid, who resembles Henry Fonda at times, had been a star of the radio Suspense series. Bricker had written the '46 Rondo Hatton movies THE BRUTE MAN and HOUSE OF HORRORS. Menzies went on to INVADERS FROM MARS (53). Rachmil also produced THE 27TH DAY (PV #37) - and years later - FOOTLOOSE (84)! The RKO release has been on AMC.

**STRANGE HOLIDAY (1945) D/S Arch Oboler, P A. W. Hackel, Edward Finney, Max King**

The creator of the famous Lights Out! radio series made this (as THE DAY AFTER TOMORROW) in '42 (just after Pearl Harbor) as a 40 min. short based on his radio play (This Precious Freedom) for General Motors as a warning for workers who didn't take the German threat seriously enough. MGM acquired the



short. He later added a long narrated intro of impressive movie battle scenes to show how warfare had changed over the years ending with actual A bomb explosions. He also did reediting and had Swastika blacked out to change Nazis into Communists. Oboler released it through his own Elite Pictures (at 61 mins.) in the fall of '45 (shortly after Hiroshima). PRC then cut out the FDR prologue and re-released it (at only 55 mins.) in late '46. Meanwhile star Claude Rains had become more famous and was known for making a then record million plus dollars to co-star in the British epic *CAESAR AND CLEOPATRA* (46). When war plant worker John Stevenson (Rains, in top form) returns from a fishing vacation on Friday The 13th, he discovers to his horror that his nice safe American town has become part of a paranoid nightmare police state. His wife (Gloria Holden) and children are taken away and he's jailed and beaten savagely and frequently just for demanding his rights. A black prisoner (an unbilled actor) explains that "The part of the Constitution about rights had been thrown out." The sadistic examiner (Martin Kosleck) tells him about riots followed by "The New Order." A great looking collage of mouths criticize Democracy. John becomes a broken enemy of the state who hears voices (one goes "Dead! Dead! Dead! Dead!") and replays events (Christmas, graduation, a picnic) from his happy family life in a series of on/off flashbacks. After an A bomb blast he wakes, now aware that "Freedom is never a gift." The disorienting fragmented structure was decades ahead of its time and this devastating patchwork feature could be considered Oboler's *CITIZEN KANE*. It's notable that he and Orson Welles both became famous doing radio, made a few controversial American movies, then had to seek funds overseas. Cinematographer Robert Surtees later shot *THE LAST PICTURE SHOW* (71). Also with Milton Kibbee (fishing friend), Priscilla Lyons, Barbara Bates, Albert Basserman, Paul Dubov, Helen Mack, and little Tommy Cook as a newsboy.

**OPERATION EICHMANN (61) D R. G. Springsteen, S "Lewis Copley" (Lester Cole), P Samuel Bischoff, David Diamond**

The Nazi "final solution" is explained by Col. Karl Adolf Eichmann (Werner Klemperer) at a secret meeting in '41. Workers are seen installing showers and carrying boxes of Zyklon B. Ovens later replace gas to help hide the evidence. As the war is being lost, concentration camp prisoners are herded into trucks. Eichmann has them all shot but 14 year old David, Jacob and some other kids and babies survive among the bodies. A post war temple service is intercut with actual footage of Eisenhower viewing bodies. Eichmann escapes, assumes the identity of a dead soldier and reunites with his blonde lover Anna (Ruta Lee), saying "They will pay for their cruelty to us!" They relocate to Spain, then Kuwait (!). David (Donald Buka from Cleveland, who narrates) and Jacob (Steve Gravers) become adult volunteer Nazi hunters based in Israel. When David's wife Sara (Barbara Turner) asks him to leave the past alone, he says they must "Never let the world forget!" When Allied Artists released this b/w feature, Eichmann (from the same Austrian town as Hitler) was on trial in Israel after being kidnapped from Argentina. He was executed. *HOGAN'S HEROES* fans would be surprised to see Klemperer and John Banner (as Rudolph Hess !) laughing about the Auschwitz plans while enjoying dinner. Also with Eric Braeden. Cole, a founder of The Screen Actors Guild, had been one of The Hollywood Ten. Springsteen usually directed B westerns and TV shows. Turner is Jennifer Jason Leigh's mother. Klemperer, also in *JUDGMENT AT NUREMBERG* (61), and Banner, also in *HITLER* (62), also from AA. were both Jewish. When in W. Berlin in '87, I was shown Spandau prison where Hess was the only prisoner.

**UK**

**PHANTOM FIEND (32) D Maurice Elvey, S/star Ivor Novello, S Miles Mander, H. Fowler Mear, Paul Rotha, P Julius Hagen**

(*THE LODGER*) The first remake of a Hitchcock movie had the same star as the 1926 original. The piano playing Eastern European Michel Angeloff (Novello) rents a room at the Bunting family home while everyone is talking about a series of "Avenger" murders (based on Jack The Ripper). The owners telephone operator daughter Daisy (Elizabeth Allan) hears the dying screams of a victim over the phone so has to appear at a court inquest. Her self serving reporter fiancé Jack (young Jack Hawkins in his first role) routinely makes up interview quotes. When he tells the Buntings that a victim's "throat was slit from ear to ear!" the film cuts to Angeloff playing a violin. The high strung over sensitive foreigner declares his love for Daisy but warns "Don't ever be alone with me!" He also says that the killer "should be put out of his misery!" He's eventually arrested, escapes in handcuffs, and is chased by a mob from a dance hall. In the end he saves Daisy from the real killer - his asylum escapee brother. In the original, he was seeking to avenge the murder of his sister. Much is made of communication by telephone. Scenes of an ominous staircase made me think of *PSYCHO*. A. W. Baskcomb and Barbara Everest play the parents. This is the cut (67 mins.) '35 American release version. The original ran 85 mins. The editing is poor and the rare print has some jumps. The story was also remade under various names starring Laird Cregar (44), Valentine Dyall (50 -PV # 9), and Jack Palance (53). Novello, a popular silent movie romantic idol, singer, and playwright, was a gay Welshman born David Davies. He was recently a character in Altman's *GOSFORD PARK*. Allen, who is very good here, had a successful Hollywood career which included *MARK OF THE VAMPIRE* (35).



OPERATION EICHMAN

**HOUSE OF MYSTERY (61) D/S Vernon Sewell, S Pierre Mills, P Julian Wintle, Leslie Parkyn**

A couple find and want to buy a country "dream house" but can't believe that the asking price is so low. A soft spoken woman there tells them the empty house is haunted but they don't believe her so she relates a series of flashbacks. Electrical engineer Mr. Lemming (Peter Dyneley) is discovered dead after his wife Stella (Jane Hylton) left with his best friend. The next couple (Nanette Newman and Maurice Kaufmann) that move in have strange electrical problems and the ghost of Lemming appears on their TV screen. An electrician can't figure it out and a psychic (Colin Gordon) just explains ESP. When a Scottish medium (Molly Urquhart) conducts a seance flashbacks inside of flashbacks explain what happened. It's fun the way ghosts are mixed with modern technology (I think all TVs are probably haunted) and this only 56 min. rarity has some good plot twists. Also with John Merivale, and Colette Wilde. Sewell also made *FRENZY* (aka *LATIN QUARTER* (46), and *GHOST SHIP* (53) both also based on the same play by Mills. Dyneley and Hylton had also both been in *THE MANSTER* (!), filmed in Japan. Newman was later in *THE STEPFORD WIVES* (75), directed by her husband Bryan Forbes. Thanks to Michael Will who taped this from CBC.

**SATURDAY NIGHT OUT (Video Beat!, 63) P/D Robert Hartford-Davis, S Donald and Derek Ford**

Several characters (all with heavy accents) are followed as a group of merchant seamen dock in London and head for pubs, clubs, women and trouble. Australian Lee (John Bonney) meets and tries to figure out Penny (Heather Sears), an eccentric "vegan" anarchist in black boots and pigtails. Widower Mr. Hudson (Bernard Lee) nearly falls for the elaborate blackmail scam of the French Wanda (Erika Remberg). The pushy loud John (Inigo Jackson) becomes a victim of Garden Of Eden club bar girl hookers who do the twist, push watered down overpriced champagne and roll joints. Arthur (David Lodge) stays with nice hooker Julie (pin up model Margaret Nolan) in her flat and young Jamie (Colin Campbell), helps a drunk old lady (Patricia Hayes) home and finds a relationship with Jean (Francesca Annis). It's all pretty work-



# NYC

## THE TIME MACHINE (WB, 02) D Simon Wells, S John Logan, P Walter F. Parkes, David Valdes

Alex (Guy Pearce), a Columbia University associate professor, invents a time machine in his huge turn of the century NYC lab. After going back four years and failing to save the life of his fiancé (Sienna Guillory), he heads for the future. As a childhood fan of the original movie, I expected to hate this PG-13 Dreamworks feature (like I hated the PLANET OF THE APES remake) but with an \$80 million budget and ILM FX it sure looks better. The future is altered when the moon breaks up in 2037 (instead of by nuclear war). The cliff dweller Eloi are a multi racial tribe instead of blondes in togas and they try to escape from the scary face cannibal Morlocks instead of just calmly walking to their doom. Emma (African/Irish singer Samantha Mumba) looks good in a see through top. The Morlocks (who run like dogs) cage her for breeding stock. Characters not found in the 1960 version are an intelligent Morlock leader (Jeremy Irons, looking and sounding like Boris Karloff!) and an eternal NYC Public Library hologram (Orlando Jones). The cast includes Samantha's brother Kalen Omeru Mumba (as her long haired kid), Mark Addy (Alex's friend), and Phyllida Lane (landlady). References are made to the Pal movie and a stage production and Alan Young has a bit part. I was surprised to learn that the impressive old Manhattan scenes were filmed in various upstate New York places including ones I've been to (Saratoga Springs, and Vassar U.). We saw the letterboxed DVD version. Wells, a great grandson of H. G., had previously directed THE PRINCE OF EGYPT and three other animated features. Logan wrote GLADIATOR (00).

## HAMLET (Miramax, 00) P/D Michael Almereyda, P Andrew Fierberg, Amy Hobby

Around Halloween in NYC, Hamlet (Ethan Hawke) broods because his uncle Claudius (Kyle MacLachlan) has taken over his father's multi media Denmark Corp. and married his mother (Diane Venora). The spirit of his father (Sam Shepard) confirms that he was murdered. Hamlet uses his computer to edit a short containing scenes from HAMLET movies that exposed the crime. His "To be or not to be" speech is first heard in a Blockbuster store. Ophelia (Julia Stiles), a photographer, is used to destroy Hamlet then kills herself in the Guggenheim museum. When Hamlet duels with her brother Laertes (Liev Schreiber) the referee is the late Paul Bartel. I had a problem with the long stretches of old Shakespearean dialog. I enjoyed hearing the Eartha Kitt message in the cab and Primal Scream's version of The 13th Floor Elevators' "Slip Inside This House" in a club though. With Steve Zhan and Dechen Thurman (Uma's brother) as Rosencrantz and Guildenstern, and clips from James Dean movies and THE CROW II. One clip in Hamlet's short has a Something Weird logo on it! This was shot (on 16 mm) for \$2 million (very low these days). LET THE DEVIL WEAR BLACK (PV #33) was a direct to video Hamlet update. Almereyda made NADJA (94) and THE ETERNAL (PV #31). Stiles (who I'll watch in anything) was also in the Shakespeare updates TEN THINGS I HATE ABOUT YOU (99) and O (02).

## DECONSTRUCTING HARRY (Warner, 97) D/S star Woody Allen, P Jean Doumanian

Allen has directed six (!) movies since this but it's new to me, so... Harry Block (Allen), a pill popping, heavy drinking, divorced former Bellvue patient atheist author with writer's block narrates flashbacks inside of flashbacks to his shrink. Fantasy, dreams and reality blur as we see him as a teenager (Tobey SPIDERMAN Maguire) and a thinly disguised book character (Richard Benjamin) carrying on an affair with his sister in law (Judy Davis) during a funeral. He loses his latest young girlfriend Fay (Elizabeth Shue) to his friend Larry (Billy Crystal). Harry takes an elevator down to Hell, complete with topless women and he and a cheerful Larry/Satan compare sins. He brings hooker Cookie (Hazel Goodman) along when being honored by his college and his paranoid friend Richard (Bob Balaban) dies during the drive. His mother thinks his father (who also goes to Hell) is a cannibal. The editing is jumpy on purpose and characters from different realities meet. The soundtrack is 40s big band jazz. Some have called this dark comedy a copy of WILD STRAWBERRIES (57), but I think Allen has been influenced by Bunuel as much as Bergman. It's similar to some of his 70s movies and is a pretty clever fuck you to his (many) critics. How could they not discuss his obsession with young and Asian women or not point out that the first black character in an Allen movie is a pot smoking pink hot pants wearing hooker who has a topless scene? With Kirstie Alley, Amy Irving, Julia Louis-Dreyfus, Demi Moore, Eric Bogosian, Stanley Tucci, Julie Kavner, Mariel Hemingway, Sunny Chae

as his Asian dream girl, Robin Williams as an out of focus actor, and a Clinton sex joke. Cinematographer Carlo Di Palma also shot Allen's SHADOWS AND FOG (PV #14).

## GEEK MAGGOT BINGO (MVD, 83) P/D/S/cine./edit Nick Zedd

Dr. Frankenberry (Robert Andrews) has a stupid plus size platinum blonde daughter (Brenda Bergman) who has a nude sex scene and spends most of this 70 min. first take comedy in a see through negligee. The hunchback assistant goes out in drag as a hooker to kill and dismember Johns. The Dr. creates a two headed mutant "Formaldehyde Man" who rips the head off an obnoxious salesman (Fangoria editor Bob Martin). The monster (created by Ed French and others) has a cool MARS

ATTACKS! type head. Punk rock poet Richard Hell is a cowboy ("Tarnation!") who wanders onto the cartoonish sets, which were created by "Donna Death" who plays a mute vampire. Andrews, who seems to be a real actor rants scientific nonsense in the tradition of John Carradine. Zacherle reads a long introduction and is seen sleeping at the end. With footage of actual "pickled punks" (dead mutant babies in jars), borrowed music, and references to The Subgenius Society and Bill Landis. Filmed in a loft in Williamsburg, GEEK got a lot of attention in Fango (of course). The premier was at Danceteria. You also get a NYC public access show with Zedd reading Nietzsche while three of his stars answer questions. Hell describes his character as "Like Huntz Hall in a cowboy hat," and when asked if GEEK is like CALIGULA, says "It's more like SATYRICON." While most NYC "underground" filmmakers gave up years ago or failed trying to go mainstream, Zedd carries on. Three of his recent shorts are DVD extras.





ing class gritty and believable except for the absurd meditating Ram character. Some will want to see this for the original line up Searchers playing live in a smoky pub. They do the excellent theme song, then (in the background) "When The Saints..." Horror fans will recognize many actors from various movies and everybody knows Lee as M. Also with Nigel Green as a sensible Irishman, Vera Day, Derek Bond, boxer Freddie Mills, Martine Beswick, and Jack Taylor. This seems to be the uncut 96 min. version. When Topaz Films released it here it ran 84 mins. The same director made the very different GONKS GO BEAT (PV #32).

**No. 1 OF THE SECRET SERVICE (MGM, 77) D Lindsay Shonteff S Howard Craig, P Elizabeth Gray**

(ON HER MAJESTY'S TOP GUN) The wealthy Loveday (Richard Todd) hires the leader of KRASH (Dudley Sutton) to send his military trained assassins after agent #1 Charles Bind (Nick Henson). After all the crew members on Loveday's yacht try to kill him, No. 1 defeats the entire KRASH army with two handguns and a machine gun while doing kung fu backflips. It's low budget (a mike shadow is visible) and pretty silly with exaggerated sound effects, Bond style gag lines, a comic gore scene, and even seltzer bottle slapstick, but has a few laughs and Todd makes a good villain. The near topless women doing pushups is like a BENNY HILL clip. Aimi MacDonald is Anna the blonde girlfriend. Geoffrey Keen (as Rockwell) and big Milton Reid (as Eye Patch) were both in THE SPY WHO LOVED ME the same year. Also with Sue Lloyd, John Pertwee, The Baker Twins, and Jenny Till as the "vampire girl." The ridiculous music is by Simon Bell. The OK theme song sounds like The Impressions. Henson had been in PSYCHOMANIA (71) and VAMPIRA (74). Shonteff's other Bond spoofs LICENSE TO KILL (65) and No. 1: LICENSE TO LOVE AND KILL (aka MAN FROM S.E.X.) (79) both had American theatrical releases.

**WHOOOPS APOCALYPSE (MGM, 86) D Tom Bussman, S Andrew Marshall, David Renwick, P Brian Eastman**

In this black comedy version of the Falklands war mixed with the Cuban missile crisis, Central American General Mosquera (Herbert Lom), has his army occupy a small island claimed by Great Britain. International terrorist Lacrobat (Michael Richards) kidnaps Princess Wendy (Joanne Pearce) and the USSR sends missiles to the island. England's right wing prime minister Sir Mortimer Chris (Peter Cook) then ignores the more sensible new American President Adams (Loretta Swit) and launches a nuclear first strike. Richards dominates the movie and is irritating as a magician, a doctor, a salesman and a blind African (in blackface). Cook, with a hook hand, is perfect in his role though. The funeral of the late president, "a clown from Cleveland," is attended by circus clowns. Other gags are also AIR-PLANE silly but some are more political. Adams visits a Nixon like former president (Murray Hamilton) doing hard labor in prison. Unemployed British citizens line up so the PM can push them off a cliff. This was a remake/remodel of an '82 mini series of the same name with John Cleese in the Lacrobat role. Also with Rik Mayall (Rick from THE YOUNG ONES) as an overkill SWAT team leader, Ian Richardson as Rear Admiral Bendish, Daniel Benzali (from E/R) as the U.S. Defense Secretary, Clifton James doing his hick sheriff routine, Alexei Sayle, topless women, KING KONG clips, and a gorilla. John Otway sings the theme song. The screenwriters were from THE KENNY EVERETT SHOW. Eastman also produced the original TV version of TRAFFIK (89).

**40s**

**UNDYING MONSTER (42) D John Brahm, S Lillie Hayward, Michael Jacoby, P Bryan Foy**

Helga (Heather Angel) and her brother Oliver (John Howard from Cleveland) are the only surviving members of the British Hammond family. 20 years after their grandfather was killed, howls are heard near the ancient family mansion and we see a POV attack by what turns out to be a hereditary werewolf. Scotland Yard sends out scientist detective Bob Curtis (James Ellison) and his wife assistant Christy (Heather Thatcher) to investigate. This neglected only one hour long movie looks better than Universal's more familiar THE WOLFMAN. The atmospheric moors with bent dead trees and the crypt set with strange statues could be from a silent classic and unlike in most movies of the time, Helga is a brave take charge woman with a rifle. The eccentric excitable Christy is a fun character and is an equal partner in crime solving. The briefly seen werewolf makeup is also excellent. With Bramwell Fletcher (family friend doctor), Halliwell Hobbes and Eily Malyon (old servant couple), Holmes Herbert (constable), Charles Crisp (groundskeeper), and Aubrey Mather (inspector). Cinematographer Lucien Ballard (from OK), later shot THE WILD BUNCH (69). The score is by Emil Newman. Brahm also directed the top rate psycho killer movies, THE LODGER (44) and HANGOVER SQUARE (45). Hayward wrote dozens of films including THE SHAGGY DOG (59). Angel and Howard also co-starred in BULLDOG DRUMMOND movies. This 20th Century release was aired on the old Fox Movie Channel.

**VALLEY OF THE ZOMBIES (46) D Philip Ford, P/S Dorrell McGowan, P Stuart McGowan**

Former undertaker and mental patient Ormond Murks - love that name! (Ian Keith) had been proclaimed dead but keeps himself alive with blood stolen from doctors (like Bogart in THE RETURN OF DR. RX - 39). He lurks around in a cape and top hat, relates a flashback, and kills brain surgeon Dr. Maynard (Charles Trowbridge), draining his blood. He also kills his own brother, embalms him and stuffs his body in an ice box, all offscreen of course. The doctor's assistant Terry (cowboy star Robert Livingston) and nurse Susan (Adrian Booth) are grilled by the cops, then decide to go to the crypt at Murk's estate to investigate. They never really get scared and seem to enjoy playful ghoulish pranks. Like many Monogram and PRC movies of the period, this has too much comedy relief and false scares and is awkward and just plain weird. Keith, who seems to be impersonating John Barrymore ("I'm a strange man doctor"), does look scary/cool in a comic book kind of way though. Also with Thomas Jackson as Detective Baker, Wilton Graff as Dr. Lucifer, and Wheaton Chambers as a coroner. The Lydecker Brothers did the FX



VALLEY OF THE ZOMBIES

for the 56 min. Republic release. Director Ford (a nephew of John) usually made B westerns. Former Bway star Keith had been considered for DRACULA (31). Booth (aka Lorna Gray) was Vultura in THE PERILS OF NYOKA (42).

**THE SOUL OF A MONSTER (44) D Will Jason, S Edward Dein, P Ted Richmond**

Headlines announce that surgeon Dr. George Winson (George Macready), known for his saintly acts, is "Near Death!" and his desperate wife Ann (Jeanne Bates) prays to "another power." The cold evil Lilyan (Rose Hobart) with her hair shaped like little horns, has one of the best ever movie intros. Electric sparks shoot out as she walks down the dark street and she keeps going after a car hits her. After she revives the doctor, he becomes "cruel - like an animal" and has no pulse or blood. Flowers die when he touches them and he kills the family dog. He requests the Mephisto Waltz during a thunderstorm and moves in with Lilyan. Ann confronts her ("I'd rather see you both dead!") and the confidant Fred Stevens (Erik Rolf), who wears a cross and conducts a boys choir, and the confused Dr. Vance (Jim Bannon) both confront him. Lilyan's voice tells him to kill his former friends. The evil characters are shown as being weak



# The Old South

**SHOW BOAT (29) P/D Harry Pollard, S Charles Kenyon, P Carl Laemmle**

The Ziegfeld produced Broadway version of Edna Ferber's book was a big hit when Universal decided to make this feature. They didn't plan on sound films taking over so fast, so neglected to secure the rights to the score. This was filmed silent then two major sound segments and a prologue were added with Broadway cast members singing some of the famous Kern and Hammerstein songs. The (partially) restored film has been on TCM but without the prologue. The print looks great but parts where the sound is still missing have new subtitles. Magnolia (Laura LaPlante) grows up on The Cotton Palace showboat run by her jovial father Captain Hawks (Otis Harlan from the stage version) and her stern mother Parthenia (Emily Fitzroy). She and Gaylord (Joseph Schildkraut), a gentleman gambler, become the stars of the old fashioned melodramas presented on the boat and marry. During a storm, the Captain dies and their baby Kate is born. The couple sell out their share of the business and move to Chicago where Gaylord squanders all the money gambling and drinking. He seeks money from the "notorious" whorehouse madame Hetty, who turns out to be Magnolia's childhood friend Julie (Alma Rubens). On her own Magnolia becomes famous as a banjo playing "coon shouter." She sings "After The Ball" (but the sound is missing). No mention is made of Julie being a mulatto (as in other versions). Blacks (including Matthew "Stymie" Beard) are seen mostly at the beginning and the end when Joe (Stepin Fetchit) sits with Queenie (Gertrude Howard) and sings "Why Do I Love You" (with a badly dubbed in voice). Black Broadway star Jules Bledsoe is then heard singing "Lonesome Road" (which was a hit by Gene Austin). In one meaningful scene, an audience member (Charles Middleton) who can't tell reality from a play starts shooting his gun. The same year Universal put Schildkraut and Harlan in *MISSISSIPPI GAMBLER*, which used the same expensive sets. James Whale directed the studio's '35 remake. Cinematographer Gilbert Warrenton shot everything from *THE CAT AND THE CANARY* (27) and *THE MAN WHO LAUGHS* (28) to *MESA OF LOST WOMEN* (53) and *PANIC IN YEAR ZERO!* (62). This was the last film with Rubens, who died at 33 as a heroin addict in an asylum.

**GENERAL SPANKY (36) D Fred Newmeyer, Gordon Douglas, S John Guedel, Richard Flournoy, P Hal Roach**

This 71 min. MGM feature begins with Buckwheat (Billie Thomas) as a mischievous little slave ("Here I is!") being transported on a riverboat by a slave dealer. The captain (James Burtis) says "If this pickaninny causes any more trouble, I'll throw you both off the boat!" Buckwheat accidentally escapes but cries thinking he'll be shot as a runaway so asks shoeshine boy Spanky (George McFarland) "Will you be my master?" Spanky says no but lets him tag along. Buckwheat sobs more due to starvation but Spanky remains wise and strong. Handsome good guy slave owner Marshall Valient (Phillips Holmes from *MEN MUST FIGHT* - PV #37) takes Spanky in and agrees to let Buckwheat be a slave at his plantation. When the Civil War breaks out Valient becomes a brave Confederate Captain and the cheating riverboat gambler Simmons (Irving Pichel) becomes an inept cowardly Union Captain. Simmons takes over the mansion of the Southern belle (Rosina Lawrence) that Valient had planned to marry, puts moves on her and condemns him to be shot as a spy. Meanwhile Spanky meets up with Alfalfa (Carl Switzer) and takes over his all child army. They easily fool Simmons into thinking his men are being

attacked by real Confederate soldiers. Halfway into the movie, Buckwheat simply disappears. An instrumental version of "Dixie" is heard frequently in the background. Also with Ralph Morgan (sensible Northern general), Louise Beavers (Miss Louisa's happy personal slave), Willie Best (idiot house slave), and Hobart Bosworth (her Col. father). Impressive battle stock footage is from D. W. Griffith's *ABRAHAM LINCOLN* (30). Pichel's despicable character is obviously Jewish which brings the Hasidic Northern carpetbaggers of Griffith's *BIRTH OF A NATION* to mind. It's no surprise that *GENERAL SPANKY* was a big hit in Nazi Germany, at a time when most Hollywood movies were banned there. Roach (who had announced plans to make movies with Mussolini) was the last Hollywood producer to put Griffith on the payroll - for his *ONE MILLION B.C.* (40). This has been on TCM.

**PASSION PLANTATION (SW, 76) D/S Mario Pinzauti**

(*EMANUELLE BIANCA E NERA*) The Dino DeLaurentiis productions *MANDINGO* (75) and *DRUM* (76) spawned several cheap Italian rip offs. This one was retitled to also cash in on the *BLACK EMANUELLE* series. In 1800s Louisiana Lawrence (Antonio Gismondi) is engaged to blonde Emanuelle (Malisa Longo), the conniving sadistic super bitch daughter of a rich plantation owner. She tempts the slave Elias with a nude swim, then has him whipped and staked out to die. She pits slaves against each other and uses and abuses them for fun. Lawrence, also the son of a slave owner, isn't that much better, but he wants to keep the slaves healthy for more work.

Judith (the plain looking Rita Manna), a Christian house slave that he had raped, forgives him ("We are all God's children") and saves his life from a snake bite. He considers her a black angel and plans to marry her which makes Emmanuelle even more psychotic. She orders overseers to beat her fiance and rape Judith and finally goes all the way with Elias. This very exploitive movie looks like it was filmed in the Caribbean. It and the director's *MANDINGO* (also with Gismondi) from the same year were just what America needed to help celebrate the Bicentennial. The (worn) print is letterboxed. Some remember Longo for riding a horse naked in *THE AMAZONS* (74).

**DRAGONARD (Warner, 87) D Gerald Kikoine, P/S Harry Alan Towers, S Rick Marx**

In the British West Indies during the 18th Century, slaves are flogged in public with a "dragonard" (whip) by other black slaves. White Richard (Patrick Warburton), accused of being a traitor, is also flogged and sold as a slave. Honore (Annabel Schofield), the lady of the house, is the captive lover of her creepy master brother (Pierre Juno). Blonde Arabella (Claudia Udy), the blackmailing daughter of the Governor (Dennis Folbigge from *ZULU*), has a major sex scene dressed as Cleopatra at a masked ball/orgy at the whore-

house where pasty faced men in wigs watch live sex shows starring muscular slaves. Madame Naomi (Eartha Kitt from *UNCLE TOM'S CABIN*), who has a hunchback dwarf servant, helps support a slave rebellion. Warburton, a 6'3" model from Patterson, N.J., rides a horse wearing only a loincloth and makes no attempt at a suitable accent. Schofield was a model from Wales. Also with Oliver Reed as Captain Shanks and Winston Gamma (from *SHAKA ZULU*) as the bald servant Man Root. It's a good looking movie with sex, nudity, voodoo, Wagner music, and whipping scenes - LOTS of long, severe, hard to watch whipping scenes. The same cast (plus Herbert Lom) returned in *MASTER OF DRAGONARD HILL*. Avi Lerner was executive producer of the Cannon film and Cedric Sundstrom was the second unit director in South Africa. Kikoine directed French porn and *EDGE OF SANITY* (89). Marx wrote Chuck Vincent porn movies and a biography of Joe Franklin!



GENERAL SPANKY



and easily scared and eventually prayer sets everything right. Some horror movie books don't even bother to list this surprising only 61 mins. long Columbia release and Leonard Maltin gives it a BOMB rating. It was definitely influenced by Val Lewton RKO movies and has some interesting FX (including negative scenes). Also with Ray Teal, Milton Kibbee, and Clarence Muse who plays boogie woogie piano in a restaurant. Dein later directed SHACK OUT ON 101 (55). Hobart had co-starred in DR. JEKYLL AND MR. HYDE (32) and THE MAD GHOUL (43). Bates went on to play the mother in ERASERHEAD (77), star in MOM (90), and was recently in Lynch's MULHOLLAND DRIVE!

**MIRACLE IN HARLEM (Scorched Earth, 48) D Jack Kemp, S Vincent Valentini, P Jack Goldberg**

This above average black cast murder mystery with music, comedy and some horror elements was the last drama made for black theaters. Old Aunt Hattie (Hilda Offley) runs a candy company out of the front of her house. Marshall, the owner of a candy corporation, plots to take over the little family business and puts his no good playboy son in charge. Soon Hattie's niece Julie (star Sheila Guyse) has been arrested and charged with two murders. Hattie, obsessed with dying, orders a coffin, stages a mock funeral for herself and pretends to be a ghost to catch the killer. Other characters are Marshall's devious mistress Alice (Sybil Lewis), Julie's nice WWII vet boyfriend (William Greaves), The Rev. Jackson (Creighton Thompson), and Swifty (Stepin Fetchit). Fetchit has one major comedy scene in the police station where he moans "I fall to pieces around polices." Juanita Hall sings candy while singing "Chocolate Candy Blues," Savannah Churchill sings "I Want To Be Loved" at a party, and Guyse and others sing spirituals. The best music though is by The Lynn Proctor Trio (piano, standup bass and electric guitar) who do "Watch Out," a cool funny song with some nursery rhyme lyrics. With silent movie star Lawrence Criner, Jack Carter, Monte Hawley, Norma Shepherd, and Lavada Carter. Hall later passed for Asian in FLOWER DRUM SONG and SOUTH PACIFIC. BOY! WHAT A GIRL! (PV #29), SEPIA CINDERELLA (47), and MIRACLE were Herald Pictures distributed by Screen Guild. All had the same producer, director, writer, and star (Guyse). Producer Goldberg was aka Arthur Dreifuss (RIOT ON SUNSET STRIP) who was directing at Columbia at the time.

**80s**

**FADE TO BLACK (Media, 80) D/S Vernon Zimmerman, P George G. Braunstein, Ron Harmady**

Eric Binford (Dennis Christopher) lives with his mean bitter wheelchair bound aunt Stella (Eve Brent) in Venice and works for the mean Mr. Burger (Norman Burton) at a huge film warehouse. Eric, a trivia obsessed old Hollywood movie nerd is shocked when an Aussie would be model (Linda Kerridge) who resembles Marilyn, actually seems to like him. When she accidentally stands him up he cracks and kills his aunt, his boss, a producer who stole his script idea, and other tormentors while looking pretty silly dressed as various movie characters (cowboy, vampire, mummy). Meanwhile police shrink Jerry (Tim Thomerson) and his new cop girlfriend Anne (Gwynne Gilford) disagree with the captain about what to do. Eric (who drinks beer and smokes pot) restages a scene from THE PRINCE AND THE SHOWGIRL then ends up on top of Grauman's Chinese Theatre thinking he's James Cagney/Cody Jarret yelling "Top of the world, ma!" Also with Mickey Rourke and Peter Horton and a collectors' shop. Clips from WHITE HEAT, KISS OF DEATH, CREATURE FROM THE BLACK LAGOON, PSYCHO, NIGHT OF THE LIVING DEAD and others are seen. Posters for HALLOWEEN, TOURIST TRAP and THE END OF THE WORLD are on walls. Why?

Because they had the same executive producer (Irwin Yablans) as this. Kerridge returned in the producers' SURF II (PV #28). Zimmerman had directed UNHOLY ROLLERS (72).

**A DAY OF JUDGMENT (Thorn EMI, 81) D Christopher Reynolds, S Thom McIntyre, P Earl Owensby**

This Southern morality tale is long (101 mins.), but has better acting than you might expect and manages to weave five storylines together. In the 1920s, a small town preacher quits because church attendance has dwindled to three old ladies. Neurotic widow Mrs. Fitch (Helene Tryon) poisons the pet goat of some kids and drives her black lady servant away with insults. A greedy gas station worker tricks his old parents into going to a county home. A fat bank president (William T. Hicks) forecloses on a farm which leads to a suicide. A department store worker has an affair with his boss's wife (Careyanne Sutton). They accidentally kill her husband and hide the body. Charlie (Brownlee Davis), an alcoholic who had gotten a girlfriend pregnant then sent her away to have an abortion, shoots his ex wife and the former friend (Harris Bloodworth) who he blames all his problems on. Arms drag Mrs. Fitch down into the earth and the Grim Reaper decapitates Charlie with his scythe. The damned scream in Hell (represented by a painted backdrop and some skulls). The effective ending has them all shocked awake from their nightmares, then joining the whole town back at church. FX include near subliminal flashes, red lights, lightning and flames. Owensby, whose next movie was DOGS OF HELL, sold his Shelby, NC E.

O. Studios to Dino DeLaurentiis in '84 and ended his ten year run of interesting regional filmmaking.

**MIDNIGHT (SVS, 89) P/D/S Norman Thaddeus Vane**

Vera (Lynn Redgrave) is so successful as TV horror movie hostess Midnight that she lives in a Hollywood mansion with a pet boa constrictor. Fanatical fans in her studio audience chant along with everything she says after she emerges from a coffin. She invites homeless motorcycle riding fan Micky (Steve Parrish from SCANNERS III) to move in and be her young lover. Soon people around her start to die off. Midnight, who keeps her wig and ghoulish makeup on at all times, was obviously inspired by Vampira, but is much more

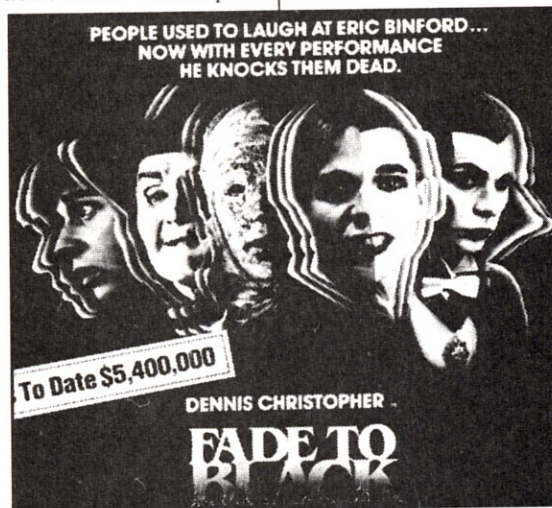
interesting. Redgrave gives an all out performance as the egotistical but vulnerable star, yelling sarcastic insults at everyone. I thought she was funny and sexy and loved her "TV or not TV" speech, but most critics disagree. Tony Curtis is also fun as the smiling but ruthless TV station owner Mr. B who sends his mistress (Karen Witter) to seduce Micky. The cast includes Frank Gorshin (agent), Gustav Vintas (chauffeur), Rita Gam (German maid), Wolfman Jack in his last film appearance, Tiny Lister and Kathleen Kinmont. With a nightmare, blonde Playboy centerfold Witter topless, "Venus" by The Shocking Blue, and a song by Jim Capaldi. Curtis was also in Vane's CLUB LIFE (85).

**SIR CLIFF**

Richard (Harry Webb), the best selling pop singer in the world outside of America, had already been in SERIOUS CHARGE (59) and EXPRESSO BONGO (PV #35). His first three bright color widescreen family friendly musicals are now available in a DVD box set. The beautiful looking letterboxed original versions all include interesting director commentary tracks.

**THE YOUNG ONES (Anchor Bay, 61) D Sidney J. Furie, S/songs Ronald Cass, Peter Myers, P Kenneth Harper**

(WONDERFUL TO BE YOUNG) After a split screen opening, Nicky (Cliff) sings in a youth club but his stuffy rich real estate mogul father Hamilton Black (the always fun Robert Morley) wants the young owners out for the land. In a plot





out of old Hollywood musicals, they decide to put on a variety show in a big old theater to raise money but the father tries everything to sabotage their plans. Nicky sings and dances with dark haired Toni (Carole Gray) but a sexy redhead (Sonya Cordeau) with a Jayne Mansfield body takes her place in the show. They build publicity by having "the Mystery Singer" appear on b/w pirate TV broadcasts. The Shadows back Cliff and do one of their best moody instrumental hits "The Savage" (it went to #10) on stage. They are ace guitarists Hank Marvin and Bruce Welch, bass player Jett Harris and drummer Tony Meeham. Harris then quit, took Meeham with him and hit the Brit top 40 three times in '63. Cliff does one inspiring rocker here ("We Say Yeah") while thousands of young girls scream. It's a great rock musical moment and had to have inspired The Beatles (whose first recorded song was a Shadows tribute). Nicky's friends are the Cockney Jimmy (Melvyn Hayes), Chris (Teddy Green), Ernest the accountant (Richard O'Sullivan), and red haired Barbara (Annette Robertson). Herb Ross from Broadway choreographed the dances. Cinematographer Douglas Slocombe later shot the INDIANA JONES movies. The Canadian Furie had just directed DR. BLOOD'S COFFIN (61). The YOUNG ONES soundtrack LP and the theme song (later used for the sitcom of the same name) both went to #1 in England and the movie was a big hit. Paramount released it here. Grey was later in BRIDES OF FU MANCHU (66).

**SUMMER HOLIDAY (Anchor Bay, 63) D Peter Yates, S/songs Ronald Cass, Peter Myers, P Kenneth Harper**

Bus plant workers Don (Richard), short blonde Cyril (Hayes), Steve (Green), and Edwin (Jeremy Bulloch) restore and customize a red double decker bus, leave rainy London behind and head for the continent. Barbara (Lauri Peters), a famous American singer disguised as a 14 year old boy, stows away on the bus, and they pick up a singing trio (Una Stubbs, Pamela Hart, and Jacqueline Daryl), the eccentric mime Orlando (guest star Ron Moody), and a big Austrian dog along the way. Barbara's rich NYC show biz mother (Madge Ryan) and her manager (Lionel Murton) follow the bus and sabotage the trip in various ways to create more publicity. Don and friends have to put on a show to stay out of a French jail and he's nearly forced to marry a farm woman by dancing Yugoslavian peasants with whips. It all ends happily in Athens (where much of the movie was shot). The Shadows (now with Brian Bennett and John Rostill) play two good instrumentals in a Paris nightclub but the camera wanders to characters at tables or concentrates on Green's gymnastic dancing. The many dance routines are better than the forgettable show biz songs but the soundtrack LP was #3 and the theme song was #1. The black actress playing the maid is not identified. A.I.P. released the movie here. Peters, whose singing voice was dubbed, had been in the James Stewart family hit MR. HOBBS TAKES A VACATION (62).

**WONDERFUL LIFE (Anchor Bay, 64) D Sidney J. Furie, S/songs Ronald Cass, Peter Myers, P Kenneth Harper**

(SWINGERS PARADISE) An abrasive over the hill director (Walter Slezak) is filming a French Foreign Legion movie remake in a desert on the Spanish Canary Islands. Cruise ship waiters Johnny (Cliff), the lower class Jerry (Hayes) and the upper class Edward (Richard O'Brien) plus four musicians (The Shadows), are thrown off their ship and wander into the location. Johnny is hired as stuntman double for the aging cowardly star (Derek Bond) and falls for the inexperienced co-star Jenny (Susan Hampshire). They secretly film an alternate musical version of the movie. Fantasy song and dance routines take place in many places (including London and a huge Elstree soundstage) with many costume changes. The surprisingly long history of Hollywood part includes silly impersonations of Chaplin, The Keystone Cops, The Marx

Brothers, Sherlock Holmes, WEST SIDE STORY and DR. NO (complete with the Bond theme and Hampshire as Ursula Andress). What makes the overlong segment memorable though are The Shadows in drag and Cliff in full blackface (!?) doing Al Jolson. It all looks pretty dated and lame when compared to the same year's VIVA LAS VEGAS and of course - A HARD DAY'S NIGHT (which Furie could have directed if he hadn't already agreed to do this!) Una Stubbs is the script girl. The Shadows are kept in the background but back Cliff doing "On The Beach," a #4 hit, and the only memorable song here. Note Hank's quote from "Twist And Shout," a nice nod to The Beatles. The soundtrack LP went to #3. A.I.P. released the movie in America. Hampshire, who looks great in different colored wigs, was also in the psycho movie NIGHT MUST FALL in '64. FINDERS KEEPERS was the last Cliff and The Shadows movie the same year (66) that the pop star found God, inspiring PRIVILEGE (67). He recorded countless more hits, made movies backed by Bill Graham and was knighted by the Queen. Shadow Rostill died (from electric shock) in '73. American born producer Harper later died from AIDS.

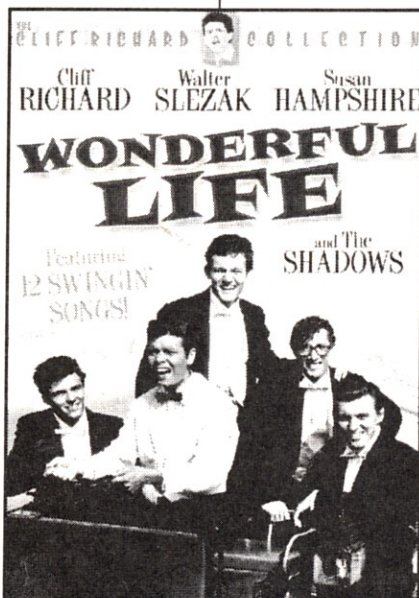
## 70s

**ZEBRA KILLER (Gravedigger, 74) D/S William Girdler, P/act Mike Henry, P Gordon C. Layne**

Marc (THREE ON A MEATHOOK star James Pickett) rapes and kills a roomful of nurses (offscreen), blows up a family with a car bomb, beats a man with a sledgehammer, and also is a sniper killer. We eventually learn that most of the victims had been jury members when his father was sentenced to death. The racist Southern psycho uses black slang, wears an Afro wig and blackface makeup and lives on a boat called the MACK. He calls black Louieville, KY police Sgt. Frank Savage (Austin Stoker) boy, black pig and nigger while taunting him on the phone and kidnaps and ties up his nameless "woman" (Valerie Rogers) threatening to rape then skin her. The script is extremely ridiculous in too many ways to list here and the killing sometimes stops for comic relief. D'Urville Martin is a fly pimp who is beaten up by his own whores, there's a dwarf pimp (complete with a funky Big Man theme song), and another black guy gets sputtering angry for comic effect. The short tempered Savage goes to kung fu classes and smokes a stogie like Fred Williamson. With Hugh Smith as his partner (who jokingly calls him Stepin Fetchit) and Charles Kissinger as their Lt.. The soundtrack features guitar leads and 70s wacka wacka chords. The worn print is titled PANIC CITY and this warped exploitation movie was also aka COMBAT COPS. It was especially odd to watch shortly after the D.C. area sniper killings. Stoker was in Girdler's ABBY (also 74) and had his best role in John Carpenter's ASSAULT ON PRECINCT 13 (76). Henry had starred in three Tarzan movies. The unrelated ZEBRA FORCE (76) also had blackface white killers.

**DEATH STALK (World Video, 74) D Robert Day, S Stephan Kanel, John W. Bloch, P Richard Caffey**

This all outdoor NBC movie starts out like it might become a DELIVERANCE copy but stays pretty 70s TV bland despite the plot and cast potential. Four escaped convicts led by Brunner (Vic Morrow) grab the wives and rubber rafts of two vacationing S. F. couples and use them for hostages as they go down river. Cal (Neville Brand) is a laughing pervert who wants sex, Frank (Norman Fell) talks to himself about no good women and wants to shoot them, and young Roy (CHiPs star Larry Wilcox) is killed for trying to help them escape. Meanwhile Pat (Anjanette Comer) and Cathy (Carol Lynley) argue about what to do and Jack (top billed Vince Edwards) and the weak willed lawyer Hugh (Robert Webber) argue about how to save them.



PV





**BLACK ENTERTAINERS IN AFRICAN AMERICAN NEWSPAPER ARTICLES Vol. 1 (McFarland, \$115)**

**Charlene B. Regester**

This is the book of the year. Regester, a Uni. Of NC professor, has done a massive important historical service by finding and describing articles from the black newspapers of NYC, L.A., Chicago, and Baltimore from 1910 to 1950. It takes over 700 pgs. to list all the references by year and a detailed index directs you to topics. You can easily see what people and movies received the most attention and how black writers of the time viewed what was going on in minstrel shows, vaudeville, stage, radio, records, movies, early TV and despite the title - politics. The most discussed movies were BIRTH OF A NATION, GREEN PASTURES, CABIN IN THE SKY, and GONE WITH THE WIND. The most chronicled people were Louis Armstrong, Eddie "Rochester" Anderson, Josephine Baker, Louise Beavers, Cab Calloway, Ralph Cooper, Duke Ellington, Lena Horne, Joe Louis, Nina Mae McKinney, Oscar Micheaux, Mantan Moreland, Clarence Muse, Paul Robeson, Stepin Fetchit, and Ethel Waters. How many of these important and influential celebrities have been topics of TV Biographies? The most common topic by far is discrimination.

**ROLLING WITH THE STONES (DK) Bill Wyman**

My fave Christmas present last year, this BIG coffee table book weighs over 5 lbs and is the ultimate one stop for Stones memories, info and images. Former bassist (he quit 10 years ago) and historian Wyman covers every record, session, tour, legal dispute, TV appearance, scandal and solo project year by year and has insightful things to say about influences, rivals, support acts and original Stones Brian Jones and Ian Stewart. He tones down the sexual exploits from his autobiography Stone Alone but still quotes all the financial transactions. This amazing book does have some surprising typos. I also highly recommend Wyman's previous huge music history book - Blues Odyssey and I wish he ran VH1.

**SLEAZOID EXPRESS (Fireside, \$16) Bill Landis**

The Sleazoid Express first started as a one pg. review sheet at the same time as the original weekly Psychotronic. This book brings back a lot of memo-

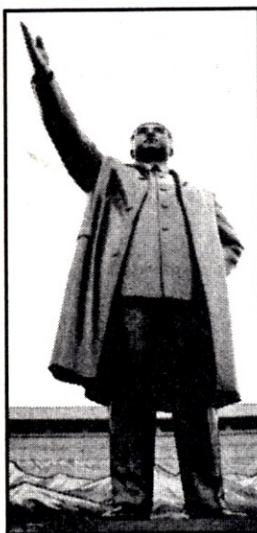
ries (good and bad) of theaters, double bills and of Landis himself. I was a fan of exploitation movies, saw them and went home. He was a fanatic, quoting lines from BLOOD FEAST and OLGA movies, stalking and harassing his idols, and personally experiencing details of every crud infested corner of theaters where many went to smoke crack or find fast and very unsafe sex. Landis, who is lucky to still be alive, co-credits his wife Michele Clifford, but his book reads just like what he wrote on his own starting over 20 years ago but cleaned up and put into a reader friendly format (each chapter is tied in with an actual 42nd St St. theater) by an editor. Some of this material has been covered elsewhere (H.G. Lewis, ILSA, mondo, Italian gore, Eurosleeze, Andy Milligan, Rudy Ray Moore), but I think his chapter on race exploitation movies (especially FIGHT FOR YOUR LIFE) is a first and Landis did write about a lot of these movies first. Some of the Kenneth Anger inspired celebrity scandal "facts" are nonsense but you'll learn a LOT about the people who made, distributed and starred in the sleazier sex and violence movies of the 60s - 80s and get a VERY knowing feel for what the last days of the Deuce were like.

**TURN! TURN! TURN! THE 60'S ROCK-FOLK REVOLUTION (Backbeat, \$19.95) Richie Unterberger**

This fascinating excellent book uses many interviews and much research to show how important and all pervasive so called folk rock was. After Dylan at Newport many traditional folk artists went electric and many rock, country and even some soul artists recorded folk. The whole Dylan/Beatles/Stones/Searchers/Byrds back and forth influences are here as well as the contributions of Richard Farina, Ian and Sylvia, Phil Ochs, Buffy St. Marie, Jackie De Shannon, Arthur Lee and many others. You also see how much garage rock borrowed from folk but the San Francisco scene has to wait because it only goes up to '66. Unterberger also wrote Unknown Legends Of Rock 'n' Roll and Urban Spacemen, also recommended here.

**LARS VON TRIER (bfi) Jack Stevenson**

The Danish Von Trier is one of the most controversial, original and important directors around now but little has been written about him in English. His Communist Danish mother fled to neutral Sweden during the war and married his Swedish father. Von Trier went from being a kid making underground films to a respected world cinema leader. This small size book (one of a series from the British Film Institute) covers his films including ZENTROPA, THE KINGDOM and DANCER IN THE DARK (with Bjork), his life and his anti Hollywood Dogma 95 Cinema rules. Stevenson, from Boston, has lived in Denmark for years.



*The Great Leader*

**TRASHFILM ROADSHOW (Headpress, \$19.95) Johannes Schonherr**

Schonherr, from East Germany, has been a hitchhiker, a squatter, an NYU film student and a film programmer with no budgets working against impossible odds. He has had some amazing experiences showing controversial films around the world. I'm tired of reading about Richard Kern, Nick Zedd, Joe Coleman, and especially G.G. Allen (all here), but Schonherr can be pretty hilarious describing showing films in places as diverse as New York and Seattle and Moscow and Pyongyang. His detailed descriptions of being an official guest in the Bizarro world of North Korea should have been a whole book - especially with the current Axis Of Evil nuke standoff. Anybody who goes out of their way to show the American Cold War classic RED NIGHTMARE in Communist countries deserves your support. Jack Stevenson, who has some similar experiences showing films around the world, wrote the intro.

**THE HITS KEEP ON COMING (Backbeat, \$19.95) Ben Fong - Torres**

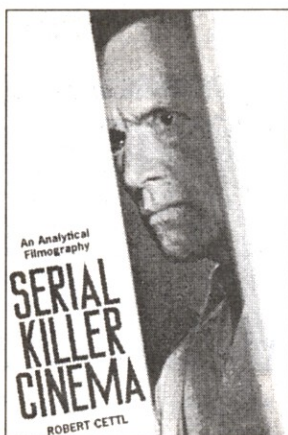
This is the best book I've seen that attempts to cover the entire "crazy tale of



top 40 radio" from the big band days to the underground music days, the triumph of F.M. over A.M. and beyond. It was not an easy task since most of the personalities and stations were local but Fong-Torres, a long time Rolling Stone editor did a lot of research and interviewed many people. Dewey Phillips, Alan Freed, Wolfman Jack, Casey Kasem, Murray The K, Arnie "Woo Woo" Ginsberg, Jerry Blavat, The Real Don Steele, and Tom Donahue are some key people here along with ones I grew up listening to in Cleveland like Johnny Holiday and Russ "Weird Beard" Knight. Gordon McClendon, Bill Drake and others got rich tightening up the playlists and helped destroy the whole wonderful scene. A free CD includes many air checks.

#### **SERIAL KILLER CINEMA (McFarland, \$65) Robert Cettl**

Serial killers are up there with the end of the world and fear of the future as topics of our popular entertainment. This is a book that had to be written but I wish Cettl would have left out supernatural killers (wolfmen, vampires, Mr. Hyde) and stuck to humans. Also the fact that the author is in Australia is no excuse for the many entries that say "unavailable for viewing." A look at reviews in PV issues and a call to several PV advertisers would have found him more info about and copies of many of the rarer titles. Over 500 movies that feature serial killers (more or less) from ABSENCE OF THE GOOD to The ZODIAC KILLER and going back to PANDORA'S BOX (29) are reviewed in 566 pgs. They include some that I never heard of and some TV movies and direct t video titles. Lance Henrikson is on the cover.



#### **HORROR FILMS OF THE 1970s (McFarland, \$59.95) John Kenneth Muir**

228 70s horror movies (mostly American and British) are discussed (usually) with credits, plot and commentary alphabetically in yearly sections. Most are several pgs. long but some are so brief and sketchy, I wonder why they bothered to include them at all. I agree with many of Muir's opinions and enjoy reading them but some of my personal favorites (CAPTAIN KRONOS, THE DEVILS, VAMPIRES...) are quickly dismissed. It's interesting to see A CLOCKWORK ORANGE, STRAW DOGS, and DELIVERANCE considered horror movies because they sure weren't when they were new. The cover of this 662 pg. book is the disturbing image of the mutant IT'S ALIVE baby.

#### **THE FRANKENSTEIN ARCHIVE (McFarland, \$28.50) Donald F. Glut**

Readers of old horror movie magazines know that Glut was a prolific teenage amateur movie maker and Frankenstein fan in Chicago. This is a collection of his articles and is full of little known facts and trivia about Frankenstein movies, cartoons, comics and various appearances of the monster. Some chapters cover Mexican movie Frankenstein monsters, YOUNG FRANKENSTEIN, Glenn Strange, Peter Cushing, and Bobby "Boris" Pickett. Some of the rarer photos are from HELIZAPOPPIN, TWO HEARTS IN WAX TIME., and the author's own shorts. The softcover book is 225 pgs.

#### **EATEN ALIVE AT A CHAINSAW MASSACRE - THE FILMS OF TOBE HOOPER (McFarland, \$45) John Kenneth Muir**

Hooper, from Austin, TX, deserves a book as much as any director if only for TEXAS CHAINSAW MASSACRE. I liked EATEN ALIVE (more than most), SALEM'S LOT, POLTERGEIST and even LIFEFORCE, but most of his movies don't really cry out for more in depth examinations. Instead of chapters on THE MANGLER and an episode of FREDDY'S NIGHTMARES, I'd rather know more about his early documentaries (on architectural landmarks and Peter, Paul And Mary!) which are just footnotes here. Muir, in NC, has also written books on John Carpenter and Wes Craven. It's 200 pgs.

#### **DVD DELIRIUM (Fab, \$19.99) Nathaniel Thompson**

Over 100 "Weird and Wonderful" features available on DVD from THE ABOMINABLE DR. PHIBES to ZOMBIE LAKE are reviewed in this small size but thick (640 pg) British book. The reviews are informative and fun to read and DVD covers are used to illustrate each title. Directors with the most titles here include Argento, Bava, Franco, Fulci, H.G. Lewis, Radley Metzger, Jean Rollin and Ken Russell. There are many cult, camp and obscure titles along with more famous, recent and mainstream hits and some music comps (Beastie Boys, Mylene Farmer...).

#### **HORROR AT THE DRIVE-IN (McFarland, \$45) Gary D. Rhodes (editor)**

Many people who actually went to drive -ins will need a dictionary to read many of the 18 "Essays In Popular Americana" in this 300 pg. book which are mostly by (often over serious) professors. Some of the topics are CAT WOMEN OF THE MOON (by PV contributor Tony Williams), DAUGHTER OF HORROR, GLEN OR GLENDA, THE HIDEOUS SUN DEMON, I DRINK YOUR BLOOD, TEXAS CHAINSAW MASSACRE, LAST HOUSE ON THE LEFT, H. G. Lewis (complete with gory frame blow ups), Bava, Santo, and movie posters and trailers. The illos are excellent. The title is misleading.

We also received: **THE MUMMY UNWRAPPED (McFarland, \$35), by Thomas M. Feramisco**, details "Scenes Left On Universal's Cutting Room Floor" from the four 40s MUMMY sequels and has brief chapters on the actors and directors. **POLITICS OF THE IMAGINATION (Headpress, \$17.95), by Colin Bennett** is about American author Charles Hoy Fort and his lifelong effort to prove that "science is a mere façade." One chapter is on Lee Harvey Oswald as Fortean Man. **THE SCIENCE OF VAMPIRES (Boulevard, \$12.95) by Katherine Ramsland, Ph.D.**, deals with "the myths and realities" of vampires. Ramsland also wrote biographies of Anne Rice and Dean Koontz. **THE X FACTORY (Headpress, \$19.95) by (PV contributor) Anthony Petkovich**, is an updated version of the book reviewed in PV #26, now with a color section. Vol. 2 will be out soon.

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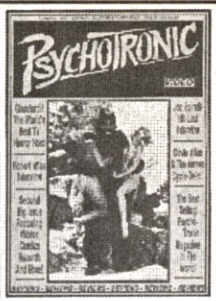
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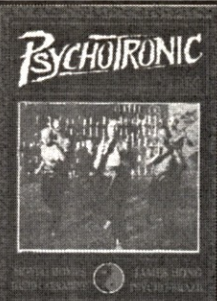


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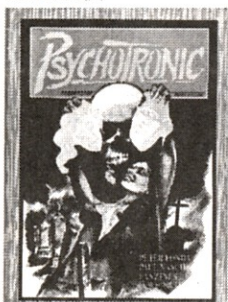


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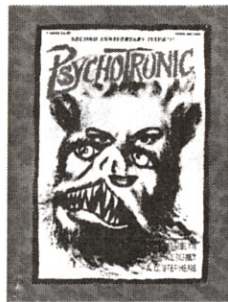


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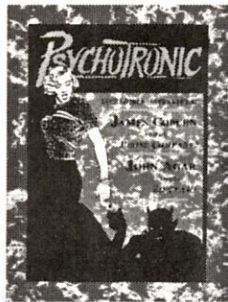
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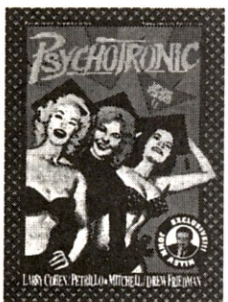
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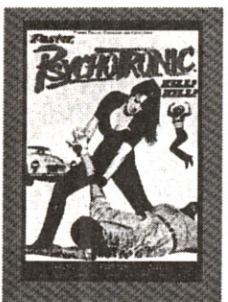
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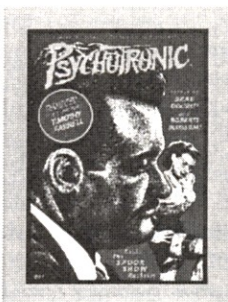
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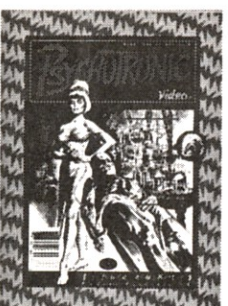
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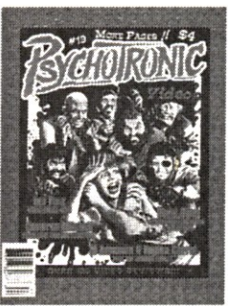
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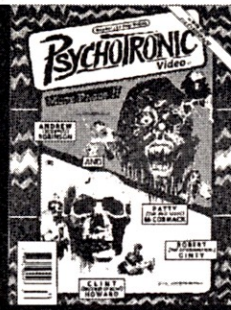




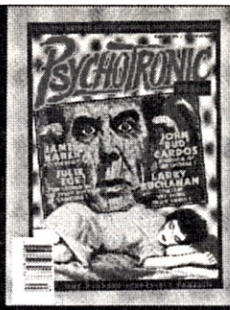
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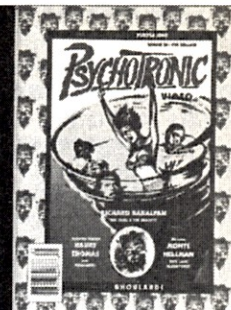
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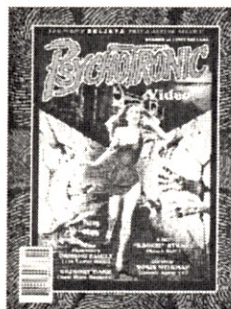
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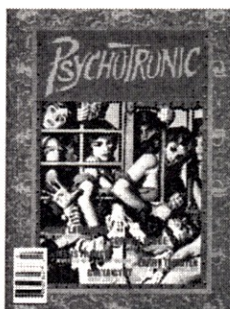
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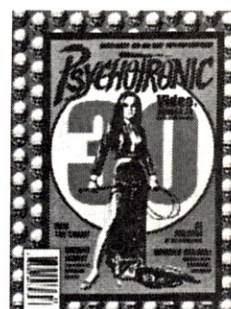
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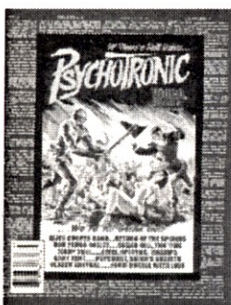
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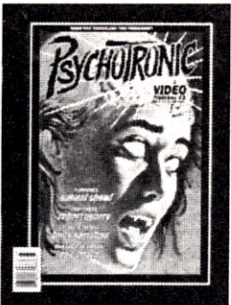
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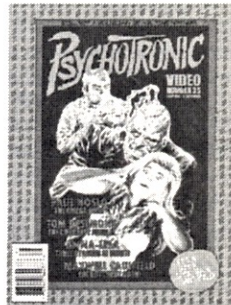
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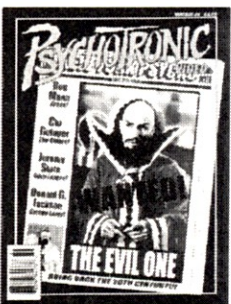
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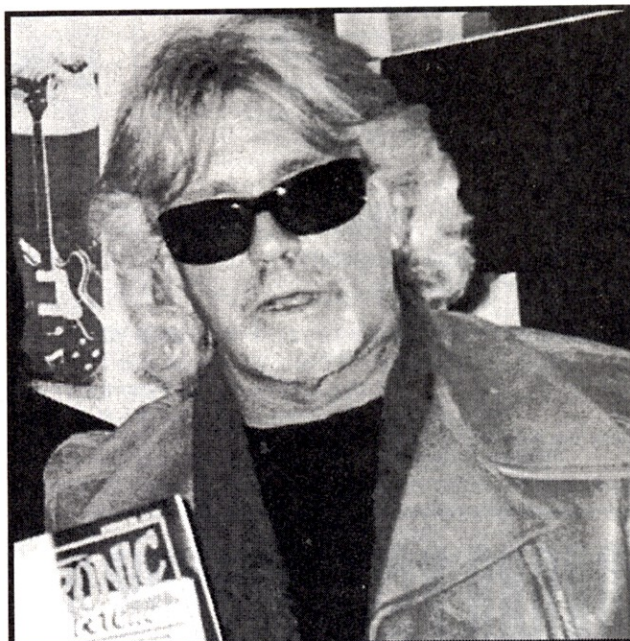


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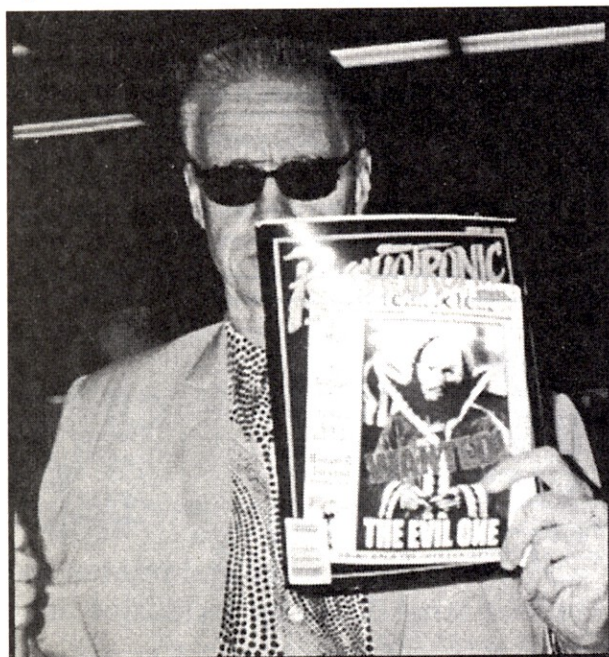
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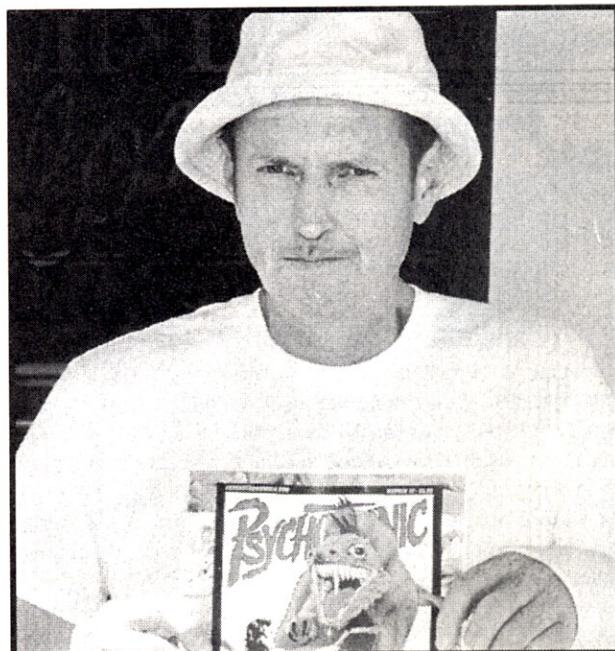
*Janis Martin (50s rockabilly star from Virginia)*



*Jim Lowe (Electric Prunes singer)*



*Kim Fowley (look for his Outrageous LP)*



*Johnny Strike (Crime/TVH bassist)*





*Susan Gordon  
(TORMENTED, PICTURE  
MOMMY DEAD)*



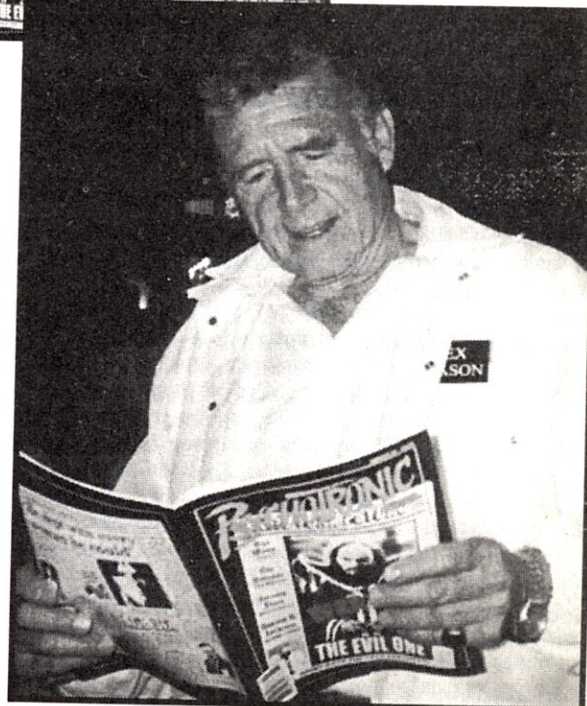
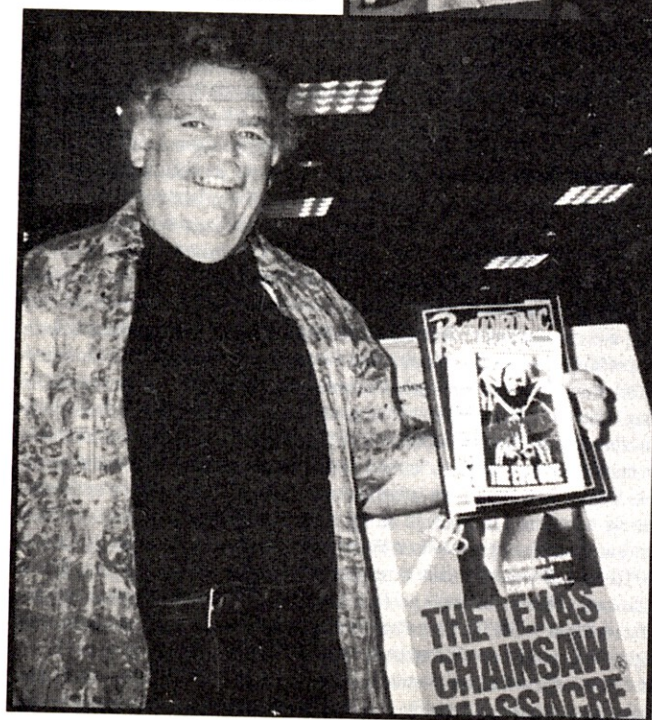
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# THE DAMNED AND THE DEMENTED!

By Art Black

While an increasing number of Hong Kong film personnel are currently enjoying their highest international profile ever, it's ironic that homegrown HK filmmaking is in the midst of a stunningly fallow period. Official stats indicate that the region produced only 92 theatrical releases in 2002 – down from 133 in 2001, itself a drastic decline from the early 90s heyday of well over 200 per annum – and that of those 92 a mere 67 were shot on film, the rest on digital video. Total box office receipts were down 17% from 2001. Worse yet, naysayers delight in pointing out the low entertainment value of many 2002 releases, thereby decreeing *yet again* the death of HK cinema. Truth is, there's always been garbage, and there's always been gold. With that in mind, this column will be devoted solely to HK films, beginning with my fave film of 2002, an arthouse offering (more or less), the opening film of the HK International Film Festival and a wicked delight from opening credits to close. **HOLLYWOOD HONG KONG** from fest maven Fruit Chan (**MADE IN HONG KONG**) is a flat-out brilliant sprawl of Hongkongerie in all its myriad flavors. Volumes can (and will) be written about its layers of symbolism within metaphors and jokes within parables. Life at the lowest rung of the ladder (a New Territories shantytown) is turned upside down when a brassy mainland prostitute begins handing out favors among the local denizens. Love, lust, escape and deliverance quickly collide with blackmail, disillusion and dismemberment. Featuring brilliant cinematography and a cast of the most unlikely protagonists in the history of cinema, the hysterically dark satire unfolds as a series of interconnected vignettes culminating in bracing comic despair. In the same way that the climax of **LONG ARM OF THE LAW** perfectly captured and crystallized a specific time/place in HK history (Kowloon's notorious walled city before the demolition), **HHK** depicts the last moments of a doomed village in Tai Hom (aka Diamond Hill), a rusty, corrugated tin shantytown in the shadow of a shiny upscale hi-rise. Upon the completion of the film, the shantytown was decimated in the name of progress. **DIAMOND HILL** (currently available on VCD only) was filmed in the same locale in 2000, telling the tale of an adopted girl, now a teen, and her transformative secret. The first 20 minutes are a slow, meditative horror film (what in God's name is beneath the bed?), followed by a freakish change of pace once coincidence arrives in the form of comic thief Cheung Tat Ming. Dementia and death quickly follow, although they fail to coalesce into a satisfactory climax. Directed and co-written by Soi Cheang (aka Cheang Pou Soi/Bob Cheng), the film is one of HK's recent spate of intriguing indie releases, a largely overlooked phenomenon in this most commercial of gothams. **CROSS HARBOUR TUNNEL** (also VCD only) is a similar guerrilla release, albeit far more free-wheeling and fanciful. Directed by Lawrence Wong, it opens with a dance number and splinters into a collection of overlapping stories populated by young triads, swingers, drunks, gays, Filipina maids and pedophiles. Quoting not only from **CHUNGKING EXPRESS** (an indie touchstone) but **THE GRADUATE** and even **CASABLANCA**, it's clearly a labor of love and is highly infectious fun. The end credits feature much of the cast mugging for the camera to the tune of the "Miss Hong Kong" theme song. Co-writer GC Goo-bi, a local female DJ, previously directed one-third of **HEROES IN LOVE** and went on to write **MERRY-GO-ROUND**, a quietly rewarding release from UFO films featuring Eric Tsang as a shrewd dad who opens a storefront restaurant with his family, knowing full well that it will fail. Divided into chapters (illustrated by drawings from the child narrator), it's a decidedly small but endearing film reminiscent in places of Fruit Chan's **LITTLE CHEUNG**, and features both Law Lan in an amusing role and Ann Hui in a cameo as a neighbor. Kelly Chan shows up briefly as an ugly girl and sings on the soundtrack, while up-and-coming arthouse fave Zeny Kwok has a pivotal role as a decidedly unfeminine sister. Zeny plays a different breed of misfit in **GLASS TEARS**, from producer Joe Ma and writer/director Carol Lai (whose slow but intriguing short **FATHER'S TOYS** is now available on VCD). Zeny plays a pal of the runaway daughter of a severely disconnected Lau Yee Tat and his wife Carrie Ng – arguably the most risk-taking HK actress from the 1990s, still embracing challenging indie roles today. When daughter flees the coop, Carrie enlists her aging dad to help track down the wayward teen. Lo Lih, in one of his



Wilson Yip

last performances, is superb as the retired mainland cop who more or less bonds with slacker Zeny in a reluctant quest to track down his granddaughter. The story is something of a sideways rewrite of **RETURN ENGAGEMENT**, albeit bleaker and more desperate, with Zeny depicted as angry, bitter and self-destructive. In the (unsubtitled) supplementary interview, Lai explains her intention to create a film that depicts antisocial and disengaged youth in a manner distinct from typical teen films; rather than emphasize the characters' behavior she opted to focus on their motivation. Consequently her intriguing narrative fractures time and depicts results, then investigates the causes. **GIMME GIMME** from director Lawrence Lau is a realistic and probing docudrama vaguely recalling **KIDS**, centered around puppy love and the ever-popular romantic triangle. Various combinations of street kids struggle for satisfaction when life doesn't work out quite the way they planned. With terrific performances and direction, the "story" is largely a collection of sharp conversations and telling details (e.g., the kid who gets a tattoo with his lover's name spelled wrong). Unfortunately the brilliant first 75 minutes are betrayed by a pandering end, complete with singing, dancing and unexpected bliss. **MY LIFE AS MCDULL** is an anomaly off the bat – a clever pastiche of animation styles combined to tell a fairy tale for all ages. The title character is a pig living in a dingy flat with his single mother and meager aspirations. Life for a lower-income, simple-minded pig in HK is anything but comfortable however, and in a series of self-contained vignettes his dreams gradually curdle, one after another, as he ages to adulthood. Sandra Ng provides the voice of the mom, and Anthony Wong effects assorted accents and dialects as various characters including a doctor, principal, *sifu* and TV announcer. Jan Lam narrates my favorite portion, about a much-coveted Thanksgiving turkey dinner. Don't blink, or you'll miss a cartoon Jackie Chan. **GLOWING** from director Adam Wong is an entertaining no-budget satire about a nice guy who drifts into the movie business and becomes an overbearing asshole. Shot in b&w on video (with color inserts), it's equally dismissive of both candy-flavored Canto entertainment and pretentious pseudo-intellectual artists. Among the subjects lampooned are Hello Kitty, bootleg VCD vendors, the tendency for the HK landscape to change literally overnight, and assorted directors from HK, Japan, France, Iran and the US. The protagonist initially claims to have suddenly awakened in this world, fully grown; very quickly his life literally comes to revolve around movies. When he finally begins directing his own film, his nasty streak takes over, and he viciously berates the abilities of his actors – all former friends and acquaintances. "That was so TVB," he insults one struggling would-be thespian. **YOU SHOOT, I SHOOT** (on VCD only) takes even more pointed potshots at the HK film industry, with Eric Kott as an Alain Delon-worshipping contract killer whose business is suffering so much as a result of the economic depression that he is reduced to cold-calling clients to solicit hits. When he is coerced into accepting a job to kill a local cad and film the victim's demise, he enlists the assistance of would-be director (and Scorsese fan) Cheung Tat Ming to helm the camera. Cheung edits the murder into a trendy VCD and together they become alternative superstars – even spawning a rival hit team in Lam Suet and Lau Yee Tat. Directed and co-written by Edmond Pang, who previously penned the novel **FULLTIME KILLER** and directed the pleasantly peculiar short **SUMMER EXERCISE**, the film is not exactly an indie release (it was bankrolled by Golden Harvest), but is cheap, inventive, decidedly non-mainstream in subject matter and approach, and is easily one of the best HK films of the past few years. Includes Eric's catchy hit ditty, "Everybody Shoot Shoot" and loads of amusing cameos, including co-writer Vincent Kok as an enterprising vendor of illicit goods and Billy Chung as a murder victim. **WOMEN'S PRIVATE PARTS** is a delightful title for a disappointing video documentary about Asian women and sex. Female writer-director Wong Chun Chun points her camera in all the right directions (Annabelle Chong, Ann "actually I look down on men" Hui, pre-Cat III 70s sex starlet Yum Yum Shaw – also in **YOU SHOOT, I SHOOT**), bolstering the narrative with hidden-cam hooker footage, lesbians, Sex and the City-style discussions of horniness, and peeks into subteen libidos, yet somehow manages to come up with an only intermittently captivating concoction. Wong is one of several hip young directors (along with Soi Cheang and Wilson Yip) who turn up as actors in **THE RUNAWAY PISTOL** by writer-director-editor-cinematographer Lam Wah Chuen, best known for his camerawork and music for Fruit Chan's films. Wong plays the hooker girlfriend of sexual sadist Yip. Fruit Chan discovery Sam Lee sings one of the punkish songs on the soundtrack. The episodic storyline concerns the adventures of a gun (the film's narrator) as it makes its way from hand to hand. A dark comedy that delights in subverting expectations, it features yet another sub-professional cam-



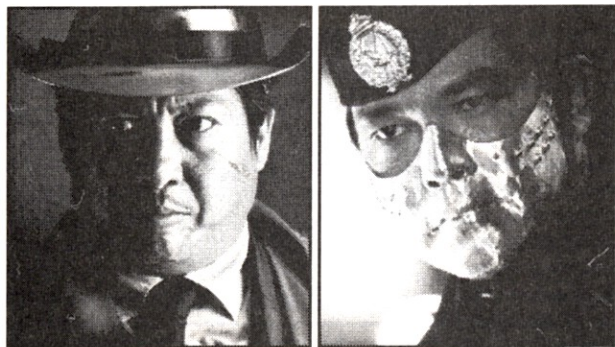
eraman as protagonist, this one a sleazy street punk who has "shot many movies" including *CROUCHING TIGER* and *LOVE ON A DIET* — meaning he proudly videotaped them in the theater and turned them into bootleg VCDs. Beginning with unashamed scenes of a naked youngster in a bathtub (where he gets his nub of a penis bitten by a pet fish) and hopscoching gleefully through a variety of styles including a brief foray into Shinya Tsukamoto territory, it culminates in a surprisingly downbeat finale reflecting Clarence Fok's *STOWAWAY*. Fok's film, based on actual events, is a highly personal project that supercharges its serious subject matter with a hypermelodramatic storyline. A cluster of refugees struggle to escape mainland China, making their way west with the aid of a group of mercenary "snakeheads," overcoming obstacle after obstacle only to meet a brutal fate on the very cusp of freedom. The actual refugees died en masse in a sealed refrigerator truck; Fok's film precedes this revelation with an incessant series of tribulations that serve to thin their ranks. Athena Chu and Miao Feilin (from *YOU SHOOT, I SHOOT*) are somber emigrants, Michael Chow (remember him?) a timid escapee, Julian Cheung a rascal on the run; together they make their way from Vietnam to the snowy wilderness of Russia to the highways of the UK. Fok was the first HK director to shoot on location in Moscow (*THE DRAGON FROM RUSSIA*) and here he returns to very different effect, shooting in a jumble of languages & dialects and avoiding out-and-out exploitation while reveling in the misfortunes of his ill-fated protagonists. The sincerest form of tragedy, *STOWAWAY* offers a smorgasbord of fights, chases, gunplay, action, rape, disease and insanity, all in the guise of serious social commentary.

Recent HK releases have been disappointingly low on action. I don't even want to talk about the piece of shit that is *THE TOUCH*, except to say that gorgeous cinematography and an overinflated budget do not make up for a crap script and ultra-cheesy CGI. Anyone who has seen the stunning pyrotechnics + kung fu climax of *IRON MONKEY* will laugh their ass off at *TOUCH*'s embarrassing CGI firefight finale with Michelle Yeoh and company. *NAKED WEAPON*, originally announced as *NAKED KILLER II*, was written by Wong Jing and directed by Ching Siu Tung. Quite a pedigree. Sadly (perhaps inevitably), it fails to live up to expectations. Divided quite neatly into three distinct acts, it begins quite well with young girls from all nations kidnapped and whisked to a remote island to undergo training as assassins. Eventually this turns into a revisionist *BATTLE ROYALE*, as the killer chicks are forced to duel each other to the death. Act two loses momentum, and the last half hour completely falls apart, with at least one major character killed so offhandedly that it blows all narrative momentum. Regrettably for a Ching film the action is nothing special, with lifts from John Woo and *NOWHERE TO HIDE* and an overload of *MATRIX* effects. Maggie Q flashes some nipple, Cheng Pei Pei makes an appearance, and Almen Wong masterminds the school for assassins. Certain prior HK films have been criticized for the poorly enunciated English by the leads; this one errs in the opposite direction. Shot partially in sync sound, it uses the actual voices of some actors (Maggie, Daniel Wu) and dubs others, like Cheng Pei Pei. I'm just a little perplexed why Almen Wong, with her captivating British inflection, speaks here with a whitebread American accent. *NO PROBLEM 2* begins with an homage to Woo and *MATRIX*, but this one's in the name of comedy, similar to Stephen Chow's doves 'n guns church scene in *KING OF COMEDY*. Apparently a sequel to a Japanese film I never heard of, it stars Takashi Okamura as a nebbish who becomes involved in a plot to kill a teenage Japanese heiress. Okamura previously appeared in *MANIACAL NIGHT*, written and directed by Sam Leong and co-starring kung fu hotshot turned character actor Chin Ka Lok. *NO PROBLEM 2* was produced by Leong and directed by Chin, who provides plenty of superb martial action. Yuen Biao appears as a martial arts master and Candy Lo as his sister; the excellent supporting cast includes Eric Tsang, Sam Lee, Ngai Sing, Lai Yiu Cheung and Lau Yee Tat. Modestly ambitious, the film has been compared to HK's classic action comedies of prior decades. A Japanese/HK co-production, it was initially released on region 3 disc but has since come out in an all-region version. *AVENGING FIST* also features Yuen Biao, in a film that we are informed in an *IMPORTANT NOTICE* was "not based on or related to any of the 'Tekken' video games." Uh huh. Originally announced as *IN THE NAME OF HEROES*, it features Chin Ka Lok along with a host of hot young stars (Stephen Fung, Gigi Leung, Kristy Yang, Taiwanese pop idol

Wang Lee Hom) in a story of three buddies who were involved in a clandestine government project to enhance their abilities via a Power Glove. One of them, Roy Cheung, grabs a glove and heads off to make his illicit fortune, turning Yuen into a zombie in the process. Ekin Cheng, who has suffered the project's side effects and grown up to be Sammo Hung (I kid you not), sets out to put things right. Directed by Andrew Lau and Corey Yuen, the film looks like a 35mm videogame; it'd be hard to find two shots in a row that weren't digitally altered. Slick it is, and inventive, and laughably serious, and undeniably terrible. But terrible in the very best way. The film's unique cellphones and the drug Earthquake have already become part of the personal pop lexicon between me and my dopey friends. 2002 from writer/director Wilson Yip also stars Stephen Fung, alongside Nicholas Tse and Sam Lee in a mini-GEN-X COPS reunion. Seemingly inspired by the TV series *MY DATE WITH A VAMPIRE* (and *THE X FILES*), it features a loner cop with supernatural abilities and dead assistants. Yip, feted for his character-driven pseudo-genre stores (*JULIET IN LOVE*, *BULLETS OVER SUMMER*) told me that he agreed to direct the abominable *SKYLINE CRUISERS* as a stepping-stone to getting this moderately big-budgeted project made, and it's certainly consistent with his oeuvre: a supernatural action story as framework to investigate the mechanics of people and their relationships. Filled with clever ideas, unconventional twists and loads of heart, it works better as a character study than as a supernatural action/FX flick. *TIRAMISU* stars Nic Tse in a supernatural love story written and directed by the criminally talented Dante Lam. It's to Lam's credit that the monumentally insipid story works as well as it does: killed in an accident, a star dancer cannot leave this mortal coil until her team wins the big dance competition. So she hangs around, periodically inhabiting Nic to help tinkle his tootsies, more often simply teaching him the value of life. (*Auuuuu...*) It helps that the cast includes a number of HK's best new actors, including Eason Chan, Candy Lo, and

Karena Lam (*JULY RHAPSODY*) as the dancing dead girl, and that just when the film seems about to collapse of its own hokiness, with Nic and Karena joining a troupe of dead kiddies for a romp in a local amusement park, the Two Horsemen of the Apocalypse appear, rounding up the wayward corpses, forcing Nic to enter a virtual Escher landscape to retrieve his deceased darling from the other side. Picture a deadly serious blend of *FLASHDANCE*, *ALL OF ME* and the Korean *GHOST IN LOVE*, and then crank up the melodrama to max. Wholly ridiculous, oddly entertaining. *PRINCESS D* (for "Diana") was in theaters at the same time as

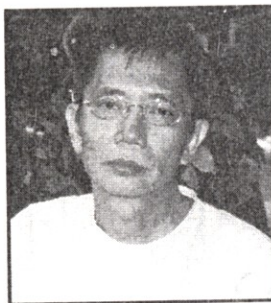
*TIRAMISU*, and suffers from some of the same drawbacks. Beautifully directed by Sylvia Chang, who manages to masterfully capture the essence of her characters, it benefits from fine performances (excepting terminal clod Edison Chen, of course) in a story of an ill-matched relationship that drifts into the surreal. Daniel Wu plays a videogame designer who determines to craft a virtual heroine based on a captivating local lass he meets in a bar, allowing for plenty of CGI fantasy sequences. Angelica Lee Sin Je is the attractive bartender-cum-gangfighter with a dad in jail, a troublemaking brother, a cracked mom, and a desperate need to escape, making for a heavyhanded parallel to the videogame heroine. Veteran actors Anthony Wong and Pat Ha bolster the film with mature subplots, while the central story crumbles into gorgeous, amorphous nonsense. *BEIJING ROCKS* is equally dazzling on a purely visual level, and even more disappointing in terms of story. Ostensibly a tourist's-eye view of the Beijing underground rock scene, it was shot in sync-sound Mandarin and stars Daniel Wu once again as a would-be songwriter from HK with aspirations beyond simpleminded Cantopop. He falls for Shu Qi, a go-go dancer who performs on makeshift stages in traveling shows with her obnoxious boyfriend's band, the Moonwatchers. Director Mabel Cheung has stated that while she and her husband/screenwriter Alex Law were struggling to make the epic *SOONG SISTERS* on the mainland, they were enthralled by the music, dedication and lifestyle of China's alternative rockers, and set out to document that world in *ROCKS*. Sadly, the final product misses the mark completely. Shu Qi is captivating as always, stepping up to the mic to sing when her asshole boyfriend storms offstage (immediately followed by a gratuitous wet T-shirt scene pandering to fans of her early sexploitation career) and the central relationships are interesting, but the pretentious symbolism, the self-conscious narrative (actors speaking into the camera with flashy animated backgrounds) and the generally turgid music drag it into the crapper. China (and Taiwan) have some undeniably brilliant



Sammo Hung *AVENGING FIST* Yuen Biao



alt-bands, some of whom get namedropped in the credits: Mu Ma, Tongue, Thin Man. Unfortunately the music in the film consistently fails to convey any real power or fury, with the exception of a fifteen second glimpse of all-girl band Hang on the Box, and the soundtrack tune "Goodnight, Beijing," by venerable pub-rockers No. 43 Bao Jia Street. Peter Pau's colorful cinematography gives the film a gloss that perhaps works against it; the same underground milieu was better served by the gritty, no-budget camerawork of BEIJING BASTARDS, the compelling and atmospheric 1993 pseudo-documentary on the same topic by director Zhang Yuan and alternative superstar Cui Jian, who co-starred and produced (with Shu Kei and Chris Doyle). **DANCE OF A DREAM** vaguely recalls TIRAMISU minus the supernatural trappings, with Sandra Ng enraptured by conceited dance instructor Andy Lau, who in turn is beholden to wealthy patron Anita Mui. It's a nice reunion of 1980s/90s vets, all at the top of their form in a silly story surprisingly well-written (by Felix Chong) and directed (Andrew Lau). Expecting dopiness, I was pleasantly surprised by the rich characters and relationships, and the wonderful interludes when Anita teaches Sandra breast enhancement exercises, and the stars slip into musical parody of famous actors: Andy does Leslie Cheung (complete with bun-hairdo and skirt) and the leads impersonate characters from old Canto musicals. All culminating in one of the worst endings I've ever seen. **FAT CHOI SPIRIT** was a box-office fave (fifth highest local gross of the year) that'll have you scratching your head if you don't know the logistics of mahjong. Andy and Gigi Leung appear, along with Lau Ching Wan and Louis Koo, but *the game* is undeniably the star of the film. If you want to know someone's true personality, tradition tells us, play mahjong with them. Thus sweet Gigi is revealed to be an overbearing monster. Without knowing the strategy and psychology of the game, the plot is essentially meaningless, and you're not likely to accept the theory that mahjong cures Alzheimer's. I watched it with a Canto pal; she howled, I yawned. **CHINESE ODYSSEY 2002** won this year's top honors from the HK Film Critic's Society and has appeared on all the most fashionable top-ten lists. Which aptly illustrates why you shouldn't trust critics. With Wong Kar Wai producing and a host of respected actors starring (Tony Leung Chiu Wai, Faye Wong), with gender-bending politics in the form of two girls dressed as guys, with traditional cinematic (and precinematic) themes re-examined and two songs performed in Huangmei opera style, it's a perfect movie to analyze critically and debate in terms of historical context. It's also slow, dull, and unfunny. Whatever. **FUNERAL MARCH** stars Eason Chan and Charlene Choi (HEROES IN LOVE) in yet another rewrite of LOVE STORY, this one playing the story backwards, beginning with the fatal illness and progressing into the romance. Complications ensue, twists and "unexpected" tragedy, oh my. Curiously enough, it works fairly well as a jerk-tearer, um, tear-jerker, thanks to skillful direction from Joe Ma and appealing acting, including the expressionless but not characterless Choi. One half of the phenomenally popular singing duo Twins, Choi stars along with her songmate Gillian Chung (U-MAN) in **JUST ONE LOOK**, a sleeper hit from cult writer-director Riley Ip about unexceptional nobody Shawn Yu, who has fixated on the notion that his dad's untimely death was caused by low-level triad Anthony Wong, and has therefore constructed an imaginary life out of vengeance fantasies mixed with scenes from the 1970s films playing at the cinema where his dad took his last exit. Eric Kott has an appealing role as a martial arts teacher with an outspoken aversion to cinematic kung fu, even as he sneaks into the theater each week for the newest Chang Cheh epic. The story is utterly charming, if way too long (1:51, not the 89:00 listed on the box), and Twins croon a perfectly acceptable version of the Bee Gees' "Melody Fair." Yu is yet another Next Big Thing Cantopop hopeful; his best bud is played by Wong You Nam, one half of the boy band Shine and a thoroughly appealing actor forever to be associated with his role as the limb-losing punk in HOLLYWOOD HONG KONG. Wong also stars in **THE MUMMY, AGED 19** along with his partner in Shine, Chiu Tien Yiu (GLASS TEARS, GIMME GIMME). Written and directed by Wilson Yip, it borrows not only from the Mummy legacy but from GREMLINS, as Chiu is charged with guarding a Mummy and warned not to let it get wet. No prizes for guessing what happens next. Much of the film is concerned with Chiu's dislike of his dysfunctional but loving family, and the rivalry between Chiu and his buddy Wong for the affections of sprightly local lass Tiffany Lee — all of whom must pool their resources to eliminate the curse when Chiu is possessed by the mummy's spirit. It's all fairly slight, with mild laughs and no scares, culminating in an exceptionally weird finale. A song from MCDULL makes an important appearance in altered form, and the subtitles slip out of sync for a good portion of the film, so that when one person speaks, the next person's line appears at the bottom of the screen.



Billy Tang

Very hard to follow. Also included is a second disc with an unsubtitled making-of, including interviews with producer Joe Ma (in a toilet holding a mop) and Wilson (wrapped up in toilet paper). Wilson expresses with a straight face that the film was based on a true story that happened to a friend of a friend of a friend. Shy and quiet in person, he is shown to be extremely animated while directing, and the stars express that he is a born performer who likes to act out the roles and show them exactly how to express their parts. The cover (and Chinese title) reference 5 youngsters, one of whom only appears in a few moments of the film. Hyper BB (aka Missy Hyperbitch, from YOU SHOOT, I SHOOT), appears among the enjoyable cameo roles as a dippy policewoman. Wilson also co-wrote and directed **DRY WOOD FIERCE FIRE**, starring the *other* fashionable new flavor of the moment, Miriam Yeung, a popular singer previously familiar to TVB fans. Co-starring Louis (billed as "Louise") Koo, who has become quite a likable comedian, it's another featherweight office romance, bolstered by a good cast and enjoyable bit roles (including Yuen King Tan, Wyman Wong, Matt Chow and Chapman To, all of whom feature in MUMMY, AGED 19). Flora Chan, also a TV star turned singer, stars as Lou's initial love interest, and Cheung Tat Ming (as Uncle Fly, homeless and dressed in a garb of empty bottles) contributes what has to be one of the most peculiar kung fu fights of recent memory. Yeung herself can be classified as something of a sequel to Sammi Cheng, but she has a definite comic flare all her own, and is appealing here as an ugly duckling with a mastery of traditional Chinese healing methods. **LOVE UNDERCOVER**, written and directed by Joe Ma, stars Yeung to much better effect, this time as an overzealous police recruit given an undercover assignment to obtain information from reputed gangster Daniel Wu. The comic situations are quite clever, the timing and direction sharp and thoroughly entertaining as the two wind up falling in love, with Yeung reluctantly enlisting her colleagues to act as her family and pretending that the receiver in her ear is a hearing aid. Unfortunately the subtitles are terrible, frequently missing the

first half of sentences, rendering entire exchanges meaningless. Trivia note: the cast at one point sings the theme from POLICE CADET, the noted 1980s series starring Tony Leung, Maggie Cheung and Lau Ching Wan. I'll pause here to point out that many new HK films are being released nowadays on DVD in two varieties: the original import version with programmable subs (often containing supplemental materials), as well as a no-frills domestic version from Tai Seng. The US releases are geared specifically for Chinatown audiences and include original theatrical subs burned into the print and no extras (for the most part). To make them more appealing, Tai Seng has paired some of the domestic discs in packages, such as the duo of **JUST ONE LOOK** with **LOVE ME, LOVE MY MONEY**. The downside: **LOVE ME**

lacks subs. Bottom line: buy the imports. **BEAUTY AND THE BREAST** stars the very busy Daniel Wu along with Francis Ng in a mildly entertaining, lowbrow office comedy inspired by the runaway success of LA BRASSIERE. Daniel and Francis exhibit absolutely no chemistry as loutish employees of boorish boss Matt Chow, who plans to terminate the reputable family product Piggy Oil (read: Tiger Balm) and replace it with the breast-enhancing product Boobies Buster. Chow brings in bitchy beauties Sophie Ngan and Angela Tong to market the new product, while Francis and Daniel find themselves growing breasts as the result of various sexist shenanigans. The overlong and slipshod script by "Not a Woman" (I'M YOUR BIRTHDAY CAKE) tosses out tons of ideas, some of them contradictory, and the fairly lazy direction allows for at least one boom mic to make an appearance. Director Raymond Yip (PORTLAND STREET BLUES, SIXTY MILLION DOLLAR MAN) also helmed the similarly themed **WOMEN FROM MARS**, starring Ekin Cheng, Michael Wong and Cheung Tat Ming as three chauvinistic cads who are sent to hell (ruled by Louis Koo, with Shu Qi as a horned associate) and returned to earth minus their penises. In order to become whole again, each must find a woman who will tell them she loves them. A totally dopey entry in HK's missing-penis genre (THE PALE SKY), it culminates in the profound moral: "if you treat women badly, mind your dick." I picked up a mainland bootleg simply for the cover, featuring the title "WOMAN FROM MANS," a plot description beginning, "skld kdur ddris djiwi idur," and stolen English credits from the film "GATS & DOGS" (which would probably be a very entertaining flick, but that's another story). **MIGHTY BABY** stars Louis Koo and Lau Ching Wan in the legitimate sequel to LA BRASSIERE. Filmed under the working title "WHAT BABIES WANT," it stars the original cast along with Cecilia Cheung, who communicates supernaturally with babies. Together they must create a line of products for tykes. It's nowhere near as solid as the first film, with a scattershot and unsatisfactory storyline, but still manages to entertain. Situations from the first film repeat, and the



series of failed products including a science fiction device that sends a baby into limbo (cue the digital effects). Wilson Yip and Lau Yee Tat cameo, along with Chapman To, who contributes what appears to be an impromptu slam of Andy Lau. In the unsubtitled extras, Lau Ching Wan makes fun of his co-star, grabbing the phone and calling security to pick up Louis for his inability to act. The making-of includes lots of shots of the stars bonding with babies, and features scenes not in the final film. Co-star Carina Lau was recently in the headlines when topless photos of her were released on the cover of *Eastweek* magazine. Taken against her will when she was kidnapped by triads 12 years ago, the photos sparked a film industry protest march against unscrupulous press tactics in HK, and prompted the closure of the magazine. **THE IRRESISTIBLE PIGGIES** features a great cast in a Wong Jing-scripted carnival of freaks: Michele Reis plays a bald woman; Shooky Kwan is nearsighted with buckteeth; Karen Mok portrays a hideously hairy security guard; and Kelly Lin has a birthmark on her face the size of a slice of pizza. Together they attempt to change their fate and their looks by visiting numerous shady practitioners, including Matt Chow and Bat Leung Gum, along with Chapman To as an insane self-improvement guru who runs a sort of therapeutic haunted house in Shenzhen. Jordan Chan plays a flamboyantly gay character, and viewers are treated to him and Stephen Fung performing a dance routine in a strip club, dressed in feather boas, cowboy hats and short shorts. "This is so shifted." The everything-plus-the-kitchen-sink approach pleasantly recalls the *mo lei tau* comedies of yore, via scenes like Karen's flashback depicting how she became ugly: victim of an attempted rape, her hormones went into overdrive and she essentially turned into the Incredible Hulkette. The Chinese title "The Pork Chop Club" is from the Canto slang for ugly women as pork chops. **HAPPY FAMILY** from co-writer and director Herman Yau is a disappointment given the talent involved. Nick Cheung and Candy Lo are lovers who may or not be illegitimate brother and sister. Nick has outgrown his early attempts to be Stephen Chow, Jr. and become an appealing actor. Candy is one of the brightest lights of modern HK entertainment, being not only an excellent actress but by far my favorite female singer/songwriter in HK. In addition to her contributions to the soundtrack, she is shown playing guitar in a jam session the back room of a bar in Lan Kwai Fong. While the acting and direction are enjoyable, unfortunately the story is simultaneously predictable and unfocused — quite a feat. Still, it's good to see Kenny Bee and Cecilia Yip return to the screen as Nick's insane parents, and the excellent supporting cast includes Amanda Lee as Candy's mom, with Fennie Yuen, Lau Yee Tat, Almen Wong, Simon Loui, Emily Kwan, Wilson Yip, Alfred Cheung as Alfred Cheung and Herman as Herman. The DVD includes the original non-programmable subs, and be sure to continue past the closing credits for the hidden ending. For what it's worth, Kenny Bee has run into his share of problems recently, declaring bankruptcy after divorcing his spendthrift wife. (See *LOVE AND SEX OF THE EASTERN HOLLYWOOD* for a lampoon of their relationship.)

Kenny and Cecilia also star as a (former) couple in the marvelously titled **CHINESE ORTHOPEDIST AND THE SPICE GIRLS**, a shot-on-video travesty produced by Nam Yin and starring the worst young actors in HK. Kenny is actually dead by the time the film starts (he contributes a flashback cameo only), and Cecilia is involved with a cop played by none other than the illustrious Shing Fui On. The real story concerns daughter Tweety (played by Ann Ho), and the trouble she gets into with her nightclubbing party pals and young triad boyfriend. Both story and presentation are entirely unremarkable, although it's interesting to see that Lo Mang is now billing himself with the rockin' moniker Turbo Law. Since we're on the topic of shot-on-video releases, I'd be remiss if I didn't point out that **PSYCHEDELIC COP** actually made it to the pages of the *New York Post* in their "Weird but True" column. The paper cited the film as the biggest movie flop in history, drawing a total of 10 viewers in its one-week run, for a total gross of \$30. Frankly, that's about what it deserved. Director and co-writer Bosco Lam (*A CHINESE TORTURE CHAMBER STORY*, *THE THREE LUSTKETEERS*) exhibits his usual nominal flair in an uninvolved crime story starring David Lee (*VISIBLE SECRET II*), with Lai Yiu Cheung as a gangster and Danny Lee as a cop. Bruce Law choreographed the action and can be seen driving a car prior to the big crash scene. It would appear that the filmmakers were actually trying to tell a compelling story and simply didn't have the talent. Curiously, the drone theme music is actually quite good. **PAULINE'S LIFE** is a made-in-15-minutes docploitation video about Pauline Chan, a severely troubled actress who recently tossed herself out of a window to her death. Shot on video with non-sync sound (and no subs on the version I saw), it begins and ends with a dummy tumbling to earth. In between, it skims through the story of a woman sold into sexploitation flicks to pay her relative's

debts, encountering an aged "godfather" in Taiwan who pays her to join his harem, and her subsequent descent into madness, overdoses and suicide attempts as a result of drugs and constant nocturnal partying. It's not exactly a flattering portrait, and it's also not exactly enlightening or entertaining. In reality, Pauline's erratic behavior toward the end resulted in numerous encounters with the law in hotels and airports. The film is so shoddily assembled that it barely mentions her acting career, and skates past the defining recent events, focusing almost entirely on her relationship with the Taiwanese tycoon, played by former Shaws star Ku Feng, the only "name" in the cast. **SNAKE CHARMER** stars Marsha Yuan (daughter of Cheng Pei Pei) and Jackie Lui in a bad video with lousy color and an unbelievably crappy image transfer. Marsha plays a dancer at club Medusa. (Subtle, huh?) People die, she's somehow connected, and the moral warns you not to take drugs. I dunno, maybe I dozed off, the whole story's pretty unclear to me right now, but I remember a mixture of real snakes and digital FX, and somebody saying it was raining outside, although there wasn't a drop of moisture in the scene. Following the film, producer Sharon Yang Pan Pan (formerly an exceptional martial arts performer) appears unbilled (and unsubtitled) to talk about the making of the movie, about working with snakes, and about the metaphorical meaning of the plot. Also included are scenes of Marsha at a fashion shoot and in dance rehearsal for her role. **NAKED POISON II** is another shot-on-video cheapie, featuring nothing in common with part one save star Sophie Ngan, who displays her considerable assets as a woman with no long-term memory. Everything older than 15 minutes slips her mind, leading her to take off her clothes a lot and have slow, atmospheric sex. She also writes reminders on her body, which naturally means she has to climb in the shower to wash them off. It's a brilliant exploitation conceit, nicely rendered by the memorably named director Batman Hung (*WICKED GHOST III THE POSSESSION*), and although there's some kind of plot about drugs and cop Mark Cheng, I don't recall any of the details. Plot is not exactly the reason I was watching.



Simon Loui

Photo by Art Black

**HOOKER'S WORLD** is another crappy video pretending to be a movie. Sweetie-pie pimp Luke pampers his prostitutes, including Sophie Ngan. Simon Loui is a whoring police officer suspected of slaying one of Luke's girls. Grace Lam is Simon's girlfriend, who joins the hooker family to investigate the murder. Lifeless direction, a moronic plot, bad dubbing and acting add up to a worthless video entirely undeserving of the cover art featuring Sophie and Grace in a naked embrace. **CRIME OF BEAST II** features the same duo on the cover, nude but for G-strings and strategic leaves. A sequel in title only, it concerns a young cop who is dumped by his girlfriend Grace when he can't pay her debts.

Following a cheesy digital explosion on a yacht, he finds himself shipwrecked on a desert island with Sophie and a Grace lookalike. As luck would have it, the only other things to wash ashore are a case of booze and an attractive wardrobe. Upon stumbling across a pond, Sophie exclaims, "Cool! I can't help taking a bath here," immediately jumping into the water fully clothed. Grace on the other hand has plenty of nude and softcore sex scenes, as our hero does his best to bed and dominate the two beauties. It's an altogether meaningless but mildly diverting shot-on-video time-waster, with a soundtrack of mostly solo blues by Alvin Cheung (along with some techno and rap). Sophie sports long black hair in this and the previous film, not the short red *NAKED POISON II* 'do depicted on both covers. **WHITE STORM** features second-billed Grace Lam in a minor role in a flatly directed and simpleminded crime flick reminiscent of Philip Ko's cheapie action throwaways. Danny Lee is a mainland cop aiming to bring down corrupt nightclub owner Roy Cheung in Nanjing. Following a decent opening firefight at a jungle outpost, the film immediately sinks into uninvolved drama featuring a dissipated dad looking for his lost twins, now grown and on opposite sides of the law. After an interminable hour and a half, the final fight is surprisingly good, skillfully using the confined space on a moving train. If the rest of the film had lived up to the end scene, it could have been a minor classic. All the voices are dubbed. **COLOR OF PAIN** is a Japanese/HK co-production shot in Cantonese, Japanese and English and featuring a multi-Asian cast. Kenya Sawada is an assassin who comes to HK for a contract killing but winds up catching a bullet in the brain that reduces his vision to black and white and induces sudden crippling headaches. Stumbling upon a bank robbery, he offers himself as hostage, then steals the money and ultimately takes over the gang. Josie Ho plays the very young police madam assigned to catch the crooks; Raymond Wong Ho Yin is her underling, a sniper who has lost his grip on reality after accidentally killing another cop. Led by the suicidal Sawada, the gang rob another bank, in the process leaving a trail of corpses and sending Josie to the hospital. Ultimately the film sets up a three way free-for-all between the crazed cop, the crazed ex-assassin, and the gang. Writer-



director Sam Leong mixes familiar bloodshed clichés (towel-clad men striding purposefully through a sauna in slo-mo; testosterone-fueled fight club brawls) with inventive touches and stylish direction, resulting in a rewarding low-budget actioner. **PARTNERS** stars Simon Yam, Eric Tsang and Michael Wong as criminal buddies doing business in Thailand. There's considerably more nuance to the characters than in most HK gangster flicks, and the dialogue is pleasantly terse. Simon is particularly notable as a seemingly emotionless, stone-faced killer. The story revolves around the old standbys of loyalty and betrayal, as we gradually learn the different motives and motivations of the gangsters while watching their relationship fragment. The interactions are actually quite intriguing and unexpectedly subtle, although the inconsistent pacing makes for taut scenes bookended by dull sequences. Chapman To cameos as a cop who infiltrates the gang and dies in the opening minutes. **THE WALL** opens with Herman Yau as a gangster lecturing two young triad recruits, then jump-cuts to Chapman To picking up Jordan Chan upon his release from prison 12 years later. In a nice spin on the world's oldest story, Jordan has decided to go straight and become a chef, but it ain't quite that simple. Amanda Lee is his loving sister, abused by her husband. Patrick Tam is Jordan's lifelong pal, a triad kingpin. Simon Loui (who co-wrote the script) is an ill-tempered cop who squeezes Jordan to help him take down Patrick. It ends tragically, of course, like all the best HK gangster flicks. Former editor Marco Mak has quietly become one of the most dependable directors in HK, and he delivers a solid B picture despite the slight and familiar premise. Mak's **THE REPLACEMENT SUSPECT** is as derivative as the title would suggest, drawing from a long line of influences beginning with **DOG DAY AFTERNOON** and bouncing back and forth across the oceans (**PEOPLE'S HERO** [HK], **ALBINO ALLIGATOR** [US], **SPACE TRAVELERS** [JPN]...). Co-writer Simon Loui is one of a gang of thieves who take hostages in a bar after accidentally killing an undercover cop

while fleeing a botched jewel robbery. Badly injured during the escape, simpleminded Simon is alternately pummeled and protected by his fellow thieves, brutal Roy Cheung and brooding Julian Cheung. Michael Wong is the cop who directs the siege of the bar and says "fuck" a lot. Kenny Bee is a mysterious patron who figures centrally in the coincidence-driven plot. Despite some clever twists, nice action and occasional **KNOCK-OFF**-like directorial gimmicks (literally zooming into characters' brains or rocketing along phone lines), the film never quite lives up to its potential. **COP ON A MISSION**, also directed by Mak, from a script by "Not a Woman," is a far superior examination of gangster psychology. Daniel Wu is a nasty, self-interested cop who goes undercover to get the goods on impotent triad kingpin Eric Tsang and quickly finds himself falling for the lifestyle – not to mention Tsang's wife, Shooky Kwan. The characters are extremely well-drawn, weaving a complicated plot around each other as Wu maneuvers himself into a position of power in the gang, forsaking his original "mission" and destroying anything and anyone in his way. I could have done without the intro scene, which intentionally telegraphs the ending, but otherwise the direction and acting are impeccable, conveying equally well the complex and intricate relationships between the characters and the sudden bursts of bestial violence that define their world. The bond between Tsang and Kwan is much deeper and more interesting than it first appears, and drives the entire plot in a way that doesn't become obvious until the end. Anya (2002, **NAKED WEAPON**) plays the girlfriend who gets trampled in the dust of Wu's ambition; David Lee (**PSYCHEDELIC COP**) is Wu's policeman partner, who eventually goes undercover as well. Lee also appears in the truly weird genre hybrid **DEVIL FACE**, **ANGEL HEART** from director Billy Chung. The concept is simple: the Elephant Man as a triad assassin. Daniel Wu plays a deformed freak named Lon (!) with the killin' skill. Lam Suet is his brother and protector. Gigi Lai is Wendy ("a goddamn freaky bitch"), the abused girlfriend of Wu's triad boss and the only person other than Lam who ever treated Lon well. Stephen Fung and Sam Lee (as "Detective Dicky") are cops on the trail of the assassin brothers. Following the requisite complications, betrayals and murders of some of the aforementioned characters, Lon is involved in a tragic accident but lo and behold, he walks away from the surgery looking like, well, like Daniel Wu. Naturally he insinuates himself into the household of his betrayers, and sets in motion a plan to make everyone pay – in blood. Tightly directed and beautifully moody, it's a genuine freakshow played without a touch of camp, despite the left-field plot and wonderfully offbeat touches, like turning **RESERVOIR DOGS'** ear-severing sequence on its, um, nose. Director Chung continues to prove that he can accomplish more with a dark

room and a couple of colored lights than most directors can do with a Spielberg budget. David Lee appears again as a villain in the slick low-budget actioner **SHARP GUNS** from director Billy Tang. When the daughter of a Macanese triad kingpin is kidnapped, troubleshooter Alex Fong is brought in to rescue her. He and his hand-picked, highly-skilled assassins (including Anya as a gorgeous, detached "SM-style" killer who could give **NAKED KILLER's** hit-chicks a run for their money) manage to locate the girl, only to discover that there are plots within plots and doublecrosses galore. It's a fast-paced, tongue-in-cheek, over-the-top gem, jam-packed with great action (choreographed by Ma Yuk Shing) and clever ideas, and superbly directed in a cheap but supremely colorful manner by Tang (his best work in years), making excellent use of Macau locations. In fact, if there's any criticism I can level at the film, it's that the plot is so loaded with twists that after a while you come to expect them. Singer Danny Summer has a solid role as one of the many villains of the piece. Anya, cold and emotionless in the film, reappears in a towel during the end credits to seduce Ken Chong. Co-writer Felix Chong went on to co-write the runaway hit of 2002, **INFERNAL AFFAIRS**. **RUNNING OUT OF TIME 2** is another cunningly crafted cat-and-mouse game, far superior to the overrated original. This time the criminal antagonist is played by suave cipher Ekin Cheng, setting up one mysterious crime after another as a series of intellectual challenges for policeman Lau Ching Wan. Deftly directed by Johnny To with protégé Law Wing Cheong and written with the usual wit by the Milkyway Image regulars, the film is rich in detail, offering eccentric and unpredictable plot complications, intriguing characters and weird subplots. Cheng and Lau are appealing as devious yet honorable adversaries, and Lam Suet has a standout role as a gambling-addicted negotiator who becomes a pawn in the game, driven to despair and then redemption in the process. Despite a weak center section (hate that eagle) and a particularly unsatisfying ending, it's an enjoyable if utterly implausible time-waster. **BULLETS OF LOVE** is built around a single revelation so obvious that it nearly sinks the entire film, but there's enough solid value around the gaping plot hole at the center of the story to provide solid value. The first half hour is a taut action sequence followed by a moody romance, which is abruptly terminated when Leon Lai's prosecutor girlfriend is killed by a female Japanese assassin. The story then moves to the rural Tai O fishing village on the island of Lantau, where Lai has retired to live quietly with his grief. Here it suddenly becomes an entirely different and oddly affecting new film, as the city boy learns the customs and traditions of the rural folk living just a



Lam Suet & Hui Shiu Hung on the set of **SHARK BUSTERS**

ferry ride away from the metropolitan center. Chan Wai Man and Ng Chi Hung have substantial roles as locals, the latter a mildly retarded local man in love with a similarly handicapped local woman. Performing superstitious rituals such as inviting the god Kwan to inhabit him, Ng is the unexpected heart and soul of the story, in a role that makes clever use of his real-life tattoos. This is a HK rarely seen on film, and director Andrew Lau masterfully conveys a sense of local color, complete with community celebrations and indigenous food. The main plot returns in the form of a female photographer from Japan who arrives in the village and forms a friendship with the leads. In a plot device never made explicit in the subtitles, she speaks only English and Japanese to everyone except the retarded Ng, with whom she converses secretly in Cantonese. Act three begins with Lai returning to the big bad city to kill the gangster responsible for having his wife assassinated; here, in a scene reminiscent of the Korean hit **MY WIFE IS A GANGSTER** (reverse influence, indeed), he is assisted by a female Japanese assassin. It ain't exactly Hitchcockian suspense, but it's never boring, and the final intrusion of violence into the rural community is compellingly handled. **SHARK BUSTERS** is director Herman Yau's newest, and one of his best. A pointed social satire about the current HK fiscal crisis, it stars a wonderful cast of multigenerational kung fu stars and character actors as cops with serious money problems. Danny Lee is struggling with a small salary and too many expenses. Hui Shiu Hung owns a second apartment he picked up during the real estate boom of the 90s; now that prices have halved, he's beyond broke. Ken Lo and his girlfriend Bonnie Lai (his real-life wife) have borrowed from shady characters and within days are drowning in debt. On the other hand, ambitious and enterprising triad leader Lam Suet is loving the current recession. Praising the SAR government for driving the populace into poverty and unemployment, he has organized his minions into an orderly, efficient loan-sharking operation complete with individual teams, including a publicity department, an educated division (for interactions with foreigners)



and a graffiti unit, who spray-paint threats on the doors of slow payers. When the loan sharks get daring enough to stride into the police station and harass the cops for repayment, it's time for Danny's gang to step outside the law and strike back (hence the title). Taking that as a challenge, Lam strikes back even harder, in what quickly accelerates into all-out war between the two sides, culminating in a mad furor on the backstreets of Wanchai. While Herman Yau is perhaps most renowned for his deliriously excessive Category III sleaze-fests (*UNTOLD STORY*, *EBOLA SYNDROME*), he is also a committed social commentator and humanitarian, directing films such as *NO JUSTICE FOR ALL* and *FROM THE QUEEN TO THE CHIEF EXECUTIVE* about the inequities in HK's judicial system. Here he tempers his sometimes overly didactic social critiques by mixing drama and even tragedy with incisive and amusing situational humor, in a splendid script by (uncredited) Ho Chi Hang (*I'M STONE IN LOVE WITH YOU*) and Percy Cheung. The cast of cops also includes Danny Lee regular Jamie Luk, Dexter Yeung (son of retired superstar Chan Po Chu), and former kung fu regular Fung Hark On, in a most welcome return to the screen. One of the year's most enjoyable films.

**THE STEWARDESS** looks to the naked eye like a throwaway horror movie starring Sam Lee, but the trailer sums it up best: "Is it a horror movie? Is it a cult movie? Is it a comedy? Is everything." Writer-director-producer Sam Leong has crafted another surprisingly engaging pan-Asian offering, starring Lee as a sexist scumbag who nails a cute chick only to find that her dad is triad boss Chan Wai Man, and he is now saddled with keeping daughter happy... or else. Problem is, Lee's got a wandering eye, and worse yet, "screwing Japanese girls is always my wish to avenge Chinese." When stewardess Seina Kasugai moves in next door and Lee's girlfriend, also a stewardess, heads off to work, Lee winds up planting his flag in Japanese soil, so to speak. Unfortunately, Seina is a psycho, and a very good one, leading to cartoon horror and bloodshed. Director Leong has a ball lampooning Wong Kar Wai, and steals the music from *A BETTER TOMORROW* to comic effect. The film is really much better than it has any right to be, confirming that Leong is a low-budget talent to watch. **DEMI-HAUNTED** from director Patrick Leung pairs Eason Chan with the worst singer/actress in HK, Joey Yung (girlfriend of Albert Yeung, head of production company EEG/EMG). In a plot that rips off both *ROUGE* and *THE SPOOKY BUNCH*, Joey is a long-dead performer longing to reunite with her former beau, played in cameo by Nic Tse. Critics naturally lined up to praise the film for its gender playfulness and gay subtext, conveniently ignoring the fact that the storyline was totally unfocused, with way too many subplots (even borrowing from *RUN AND KILL* for a breath or two before dropping the idea entirely), and failed to coalesce into anything even vaguely satisfying. Anthony Wong has a meaty role as a gruff, intolerant Peking Opera star, and Eason is suitably charismatic as an acrobat who becomes possessed. The film's flaws are crystallized in the embarrassing sequence of solemn ghost Joey affecting hip-hop style. **MY LEFT EYE SEES GHOSTS**, the third highest grossing local film of the year, stars Sammi Cheng as a new bride who blithely becomes a filthy rich widow when her zillionaire hubby croaks days after the honeymoon. Think Anna Nicole minus 100 pounds, plus a brain — and a ghost, in the form of Lau Ching Wan. In the (subtitled) extras, Sammi calls this her first horror film, which is stretching the definition a bit, but it is certainly a supernatural opus, with a definite *SIXTH SENSE* influence, including an affecting emotional revelation in the last act. As expected by now from a Milkyway production, the writing is top-notch, with clever ideas and execution. The soundtrack includes a not-so-subtle ripoff of the BeeGees "Holiday." **INNER SENSES** stars Leslie Cheung in a downbeat tale that not only recalls *THE SIXTH SENSE* but *THE RING* and seminal Polanski. Cheung is a loner psychiatrist treating loner Karena Lam, who sees ghosts, ho hum. Turns out each character has certain secrets, and each is given half the film to unload their dirty laundry. By the time Karena's problem is revealed to be essentially an intro to Leslie's personal conflict, all momentum has seeped out of the film, despite the atmospheric direction of Law Chi Leung (*DOUBLE TAP*). **VISIBLE SECRET II** is even more strongly Polanski influenced, with distinct reflections of *THE TENANT*, *REPULSION* and *ROSEMARY'S BABY*. Abe Kwong has written countless horror films including the first in this series, and he co-scripted and directed this sequel starring Eason Chan and Jo Kuk. Despite what your NYU professor may tell you, this is a far more satisfying flick than its Ann Hui-directed predecessor. Granted,

some of the plot threads are left to dangle, but for the most part they tie up in a neat and emotionally satisfying love story with supernatural overtones. **NEW BLOOD** reaffirms the skills of Soi Cheang (*DIAMOND HILL*) as a master of mood and menace after the striking *HORROR HOTLINE: BIG HEAD MONSTER*. Don't be fooled by the tagline, "Ghosts just want to have fun." This is an entirely humorless and disturbing psychological thriller. Following a double-suicide attempt (triple, actually, but let's not split hairs), a trio of strangers are brought together to donate their rare blood type. The female victim dies despite their donation, while the male survives in a coma. Before you know it, the female ghost is hounding the three donors, angry that they interrupted the suicide and separated the lovers. Cheang constructs an unnervingly surreal ambience vaguely reminiscent of vintage Fulci minus the gore, with little violence but loads and loads of blood. One of the blood donors, misleadingly named Joy, is a mentally disturbed young woman whose mother killed her father. She and her fellow donors are drawn into a living nightmare as the ghost drives them to kill her comatose boyfriend. Ko Chiu Lam's cinematography is a model of low-budget creepiness, and it helps tremendously that the cast consists entirely of relative unknowns, bringing no expectations to their characters. The downside is that, like *BIG HEAD MONSTER*, it begins to drag toward the end, and the climax is remarkably anticlimactic. **THE EYE** from hot-shot Thai-Chinese directors the Pang brothers (*BANGKOK DANGEROUS*) is another skillfully made horror film constructed more of unease than outright shocks. Angelica Lee (*PRINCESS D*) regains her sight via a cornea transplant, and immediately begins seeing things that may or may not be there, like (you guessed it) dead people. The plot manages to veer off into original directions, with Angelica driven to the brink of madness by her unwanted gift, eventually leading her to Thailand where she discovers the tragic backstory behind the organ donor. The script is tight and well-written if a bit slow-paced, building a genuinely unsettling atmosphere. The acting is excellent and the execution top-notch, providing an inordinate number of disconcerting tight-focus and even out-of-focus shots, depicting the main character's point of view. Released in both a standard DVD version and a deluxe edition complete with a making-of and a 3-D cover, the film was produced by Peter Chan's



*SHARK BUSTERS* Dexter Yeung, Danny Lee, Bonnie Lai, Ken Lo, Fung Hark On, Ching Tung

Applause Pictures, established to help foster pan-Asian cinema. The company's highest profile production to date, **THREE**, brings together directors from Korea, Thailand and Hong Kong for a triptych of distinctly different horror shorts. Kim Ji Woon (*THE FOUL KING*) delivers a jagged and dreamlike modern tale that wears out its welcome well before reaching the disappointing conclusion. Nonzee Nimibutr (*NANG NAK*) returns to rural, superstitious Thailand for a beautifully shot tale that would have made a good *Twilight Zone* episode a few decades ago but seems more than a bit dated and predictable today. Peter Chan directed the final episode, a modern masterpiece reuniting the stars of his award-winning *COMRADES: ALMOST A LOVE STORY*. Eric Tsang lives with his young son in a nearly empty apartment building. Leon Lai keeps to himself in an apartment across the courtyard, tending to his wife and little girl. When Eric's son disappears, Eric pokes around Leon's apartment and winds up taken captive. Turns out that Leon's wife is dead, but not for long. The allegorical script by Jojo Hui (who also co-scripted *THE EYE*) and Matt Chow is absolutely superb, probing the psyches of the leads and contrasting Chinese herbal medicine with western technology. The acting is good enough to nab Leon a Best Actor of the Year award in Taiwan, despite his segment of the film being well under feature length; Eugenia Lee, an L.A. born actress who has appeared on American TV shows, is equally good at being dead and naked. Chan, best known as the producer and director of smart, character-driven dramas and comedies, certainly knows how to elicit a good performance. Here he proves for the first time to be adept at intellectual horror, crafting a meditative entertainment in the tradition of *THE TENANT* and *SORUM*. In addition to an annoying box set release splitting the film into three individual DVDs (with nominal extras and an inflated pricetag), Chan's section, "Going Home," has been released in a director's cut with additional footage and a making-of, although the English subs on the extras are incomplete and parts of sentences are missing. The elongated version of the film contains, among other things, an entirely new end scene in which very little happens and not a word is spoken, but it nonetheless changes the interpretation of the film. Highly recommended.

For more Damned and Demented visit [www.psychotronicvideo.com](http://www.psychotronicvideo.com).

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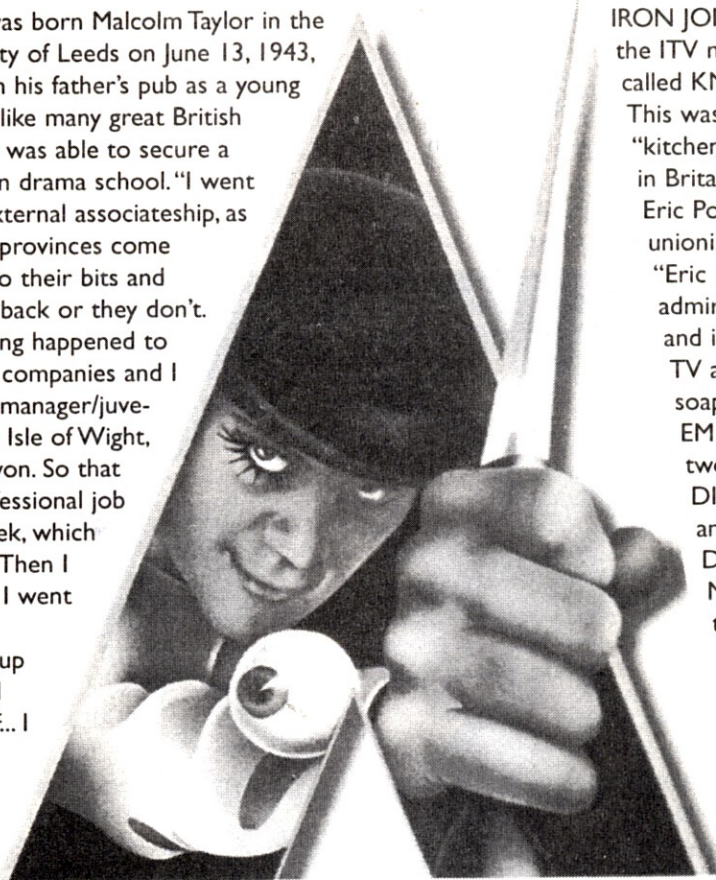
# Malcolm McDowell

Interview by M. J. Simpson

**M**alcolm McDowell was born Malcolm Taylor in the Northern English city of Leeds on June 13, 1943, where he worked in his father's pub as a young man. McDowell started out, like many great British film actors, on the stage and was able to secure a place at a prestigious London drama school. "I went to Lambeth through their external associateship, as they call it. People from the provinces come down to London and they do their bits and either they get a pat on the back or they don't. One of the judges at this thing happened to run these repertory (stock) companies and I was offered a job as a stage manager/juvenile actor at Shanklin on the Isle of Wight, then went to Torquay in Devon. So that was very nice - my first professional job at I think eight pounds a week, which was a fortune in those days. Then I went through 'rep' and then I went to the Royal Shakespeare Company. I worked my way up through theatre at the Royal Court. When I was cast in IF... I was working at the Royal Court in Twelfth Night."

Although Lindsay Anderson's fantastical allegory IF... is often cited as McDowell's first screen role, he had already worked with Ken Loach on POOR COW (66), starring Terence Stamp, but his part was cut from the finished film. "As I never made it to the final print I don't really call it my first film - because I wasn't in it. Actually, the truth is I was supposed to be in two scenes. We only ever shot one and then we were waiting for rain. Believe it or not, it didn't rain in London for ages even though it was October, November. So they never shot the other scene. So it was cut. Ken Loach is really a non-actor's director. He wants realism whereas I am a trained actor. For instance, I remember that he hid a towel. I had to come into this room with Carol White. It was pouring with rain. I had to look around in the drawers, looking for a towel. They hid the towel in another drawer than the one I was expecting it to be in, expecting me to look for it. And I just went, 'Props! I'm sorry, the towel isn't here.' They went, 'No, no, you're supposed to look for it.' I said, 'Well, I can act that. I'd rather know where the towel is, thank you very much.' So really Ken Loach wasn't a director that I really responded to. Although of course his work is brilliant."

McDowell also started working in television at this time, one of his earliest roles being in the one-hour play



IRON JOHNNY (66), broadcast on the ITV network as part of a series called KNOCK ON ANY DOOR. This was gritty social realism - "kitchen sink drama" as it was called in Britain - with renowned actor Eric Porter as a staunch trade unionist and McDowell as his son. "Eric Porter was an actor that I admired a great deal on television, and it was rather good." Other TV appearances in 1967 included soap operas CROSSROADS and EMERGENCY WARD 10 and two classic BBC police series: DIXON OF DOCK GREEN and Z-CARS. "DIXON OF DOCK GREEN got me to Miriam Brickman, who got me to Lindsay Anderson. So you never know with any job, however menial it may seem, where it might get you. Most of the TV shows that were going on, I did." There was also a regular role in a series initially called UP NORTH, which

was transmitted in 1967 as SAT'DAY WHILE SUNDAY (each story was shown in two parts over the weekend). McDowell was the poor third of a love triangle, his wealthier rival being future James Bond Timothy Dalton.

But it was Lindsay Anderson's IF... (68) which established Malcolm McDowell as a star. He was 16 year old Mick Travis, one of a group of teenage schoolboys whose battles against their masters are an allegory for the class struggle in England, and the film vacillates between reality and a strange semi-fantasy world. In America it was rated X, partially for the star's full frontal nudity (in a shower scene). "I think IF... is very influenced by Luis Bunuel. There are moments when it goes into wonderful fantasy and then comes back to reality. It's a very poetic film. It was a watershed film in England. A brilliant film. The best film I've ever made: first and best. It's a masterpiece, I think - I say that without reservation - because of the timing of it in 1968/69. The whole Western European revolutionaries and the Sorbonne and all the rest of it. And of course it was the work of Lindsay Anderson." IF... was the first part of a loose trilogy created by McDowell, Anderson and scriptwriter David Sherwin; the actor and director also worked together on several stage plays.



HAPPY (69) was an 80-minute BBC production broadcast under their THE WEDNESDAY PLAY banner, with McDowell in the title role as a successful young businessman, while THE RAGING MOON was a 1970 film, written and directed by Bryan Forbes, starring McDowell as a paralyzed ex-soccer player in a wheelchair. As usual, Forbes' wife Nanette Newman (THE STEPFORD WIVES) co-starred. This was followed by Joseph Losey's FIGURES IN A LANDSCAPE (70), released in the UK as THE HUNTED, in which McDowell and Robert Shaw were handcuffed together as they fled from a prowling helicopter. It was released in America by National General.

And then there was A CLOCKWORK ORANGE (71), Stanley Kubrick's 135 min. near future masterpiece based on Anthony Burgess's 1962 novel. McDowell was outstanding as Alex, the young thug who is reconditioned. The controversial ultraviolence movie featured the star's second full frontal nude scene and was rated X. Warner premiered it in America on Dec. 20, 1971 and McDowell did talk shows (TONIGHT with Johnny Carson, David Frost, and Barbara Walters) in early '72 to discuss and promote it. Warners also released the famous soundtrack by Walter (later Wendy) Carlos which reached #34 on the U.S. charts. The opening shot is in the Korova Milkbar with Alex narrating using the Nadsat slang (partially based on Russian): "There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim." McDowell suffered slight but permanent eye-injury during the famous Ludovico technique reconditioning scene. The film became notorious in Britain because it was associated with several violent crimes and Kubrick voluntarily withdrew it from domestic distribution. For thirty years, the film remained unseen in the UK except on illegal, poor quality bootleg tapes, although it was finally re-released after Kubrick's death in 2000. When this interview was conducted in 1998, Kubrick was still very much alive and the film was still very much banned (by, it must be stressed, the director and not the British film censors).

"I think it's rather sad that the director feels that he has to withdraw from circulation one of his own films, frankly. I don't understand it, but then I haven't talked to him for years. I do think it's a wonderful film and I do think: why should the British be the only ones not allowed to see it? It seems absolutely childish to me - that you can cross the Channel, which is only 22 miles after all, and see it and buy it perfectly legally. It's a brilliant piece of work. There it is, still being watched very eagerly by every generation. It's

amazing, the amount of kids of 16 who've seen the film. It's like *Catcher in the Rye*; this is the film equivalent. Every generation finds it and embraces it as their own."

In 1973 Malcolm McDowell turned 30 and returned in Lindsay Anderson's O LUCKY MAN! Warners released the 178 min. film and the Alan Price soundtrack. While performing with the Royal Shakespeare Company, McDowell had a part-time job as a regional coffee salesman, something which he turned into a first draft script called *Coffee Man*. He showed this to writer David Sherwin during the publicity tour for IF... and the finished film gave McDowell a "based on an idea by" credit. The loosely autobiographical story of "a young man striving for success... or what he thought was success" was shown at Cannes and attracted great critical

acclaim, once again venturing into surrealism with actors playing multiple roles and a musical commentary on the story by Alan Price (formerly of The Animals).

McDowell's character was called Mick Travis, the same as the schoolboy in IF..., although the actor maintains that they are two different characters. Margot Bennett (Dullea), the Broadway actress wife of 2001 star Keir Dullea, plays a coffee picker. She

had also been in WHO KILLED TEDDY BEAR (65).

In 1975 McDowell married Margot Bennett and starred in Richard Lester's ROYAL FLASH as Capt Flashman. George McDonald Fraser's novels about Captain Harry Flashman, the grown-up bully first introduced in Tom Brown's Schooldays, have long been popular. This glorious Victorian romp is enlivened by a host of great British character actors, including Michael Hordern, Oliver Reed, Alan Bates, Alastair Sim and Bob Hoskins - plus Britt Ekland and Florinda Bolkan. 20th Century Fox released it. LAURENCE OLIVIER PRESENTS was a series of one hour modern

plays adapted for TV, starring and produced by Britain's greatest actor. McDowell was cast in Harold Pinter's THE COLLECTION (76), a tale of sexual intrigue directed by Michael Apted, and also starring Alan Bates and Helen Mirren. ACES HIGH (76) was a remake of JOURNEY'S END. A rare theatrical work from busy TV director Jack Gold, it's an anti-war tale about the Royal Flying Corps (precursor of the RAF) in the First World War. McDowell starred alongside Christopher Plummer, Simon Ward and John Gielgud. Cinema Shares released it. Also in '76 was VOYAGE OF THE DAMNED with Faye Dunaway, Max Von Sydow, Orson Welles, James Mason and many others. Stuart Rosenberg directed the fact based drama about a 1939 ship of German Jewish refugees bound for Havana. McDowell is seen naked



Lindsay Anderson's IF...





in bed after his character's suicide. Avco Embassy released the all star movie (originally running 158 mins.).

He had a bit part in **HARDCORE (77)**, a Fiona Richmond comedy about porn movies. **SHE FELL AMONG THIEVES (78)** was a TV movie aired by the BBC as a **PLAY OF THE WEEK** and on PBS in 1980 as part of **MYSTERY!** This historical romp, adapted by novelist Tom Sharpe from a book by Dornford Yates, and directed by Clive Donner, starred McDowell and Michael Jayston as two British gentleman adventurers of 1924, attempting to thwart the dastardly French villainess Vanity Fair, played by Eileen Atkins. It was all terribly English and polite, which is more than can be said for the actor's next two features. **THE PASSAGE (79)**, directed by J. Lee Thompson, was a WWII movie, with McDowell as sadistic Nazi Capt. Von Berkow. Anthony Quinn plays a Basque guide to a refugee couple (James Mason and Patricia Neal), and Christopher Lee is a Gypsy resistance leader who is doused with gasoline and set on fire.

The notorious **CALIGULA (79)**, directed by Tinto Brass and produced and released by Penthouse magazine, was rated X. It was the third movie with McDowell doing full frontal nudity, but he is not in the hard core sex scenes. Peter O'Toole, Helen Mirren and John Gielgud were the other name stars. It was a big hit on 42nd St in the early 80s, then on video and there were many Italian copies and imitations. "A lot of people like that film. I'm always rather shocked, but then from the actual experience of shooting it to a lot of people actually seeing it, they added a lot of stuff to it. They added a lot of porno, up to two years after. There are some great scenes in it. It's sort of outrageous in many ways, which is good because that's what it was, the fall of the Roman Empire, the decadence of that situation." It was also banned in England. "Is it banned in Britain? Oh come on! The poor old British! Why aren't they allowed to watch anything? It's absolutely ridiculous. It's supposed to be a democracy, isn't it? You can see more in South Africa than you can see in England." A heavily edited version of the film has subsequently been released in the UK.

A pleasant change was the romantic lead in **TIME AFTER TIME (79)** directed by Nicholas Meyer. For his Hollywood debut McDowell starred as a time-travelling H. G. Wells in this very successful Victorian science fiction adventure. Warner Brothers released it. Having recently divorced his first wife Margot Bennett he fell for and married his co-star Mary Steenburgen. Steenburgen, born in 1953 in Arkansas, had made her screen debut in Jack Nicholson's **GOIN' SOUTH (78)**. "Pretty good memories, really," is how he sums up his thoughts on **TIME AFTER TIME**. "I got a wife out of that film, and as a result of that wife I got two kids. So very happy. I enjoyed the film. I thought it was a very good script and a wonderful part. For

me it was a nice one because I was playing a whimsical character instead of an out and out heavy."

In November, 1980, McDowell appeared on **SATURDAY NIGHT LIVE**, playing John Lennon, who was murdered several days later. McDowell felt understandably awful until discovering, a few years later, that John and Yoko had seen and enjoyed the skit. **LOOK BACK IN ANGER (80)** was a remake of the 1959 Richard Burton movie. In 1981 daughter Lily Amanda was born, and Mary received a support Oscar for **MELVIN AND HOWARD (80)**. Lindsay Anderson's quasi-SF black comedy **BRITANNIA HOSPITAL (82)** was released in America by U.A. Classics. Several actors (including McDowell) reprised roles from **IF...** and **OLUCKY MAN!**. In one shocking scene, Mick appears as a modern day Frankenstein on an operating table. It was the fourth time the star did full frontal nudity. The Movie Buff Checklist (89) calls him "the king of movie nudity." More people saw McDowell in **THE CAT PEOPLE (82)**, Paul Schrader's remake of the Val Lewton/Jacques Tourneur '42 classic. Nastassia Kinski co-starred as his sister in the Universal release and David Bowie recorded the theme



Lindsay Anderson's **IF...**

song. McDowell, known for playing evil or out of control characters, was asked about his private life. "The best thing I did was abuse myself when younger — I dabbled in everything, cocaine, booze, women — because now I don't have to do it anymore."

McDowell was the narrator of **THE COMPLETE BEATLES (82)** and his classically trained voice

soon became a great asset. "I like to do voice-overs. It's an interesting sideline. Besides being a lot of fun, it pays the mortgage. And my kids of course enjoy it." In 1983 he turned 40 and son Charles Malcolm was born. He also played a bit part in Martin Ritt's **CROSS CREEK** starring Mary and was the wolf in the Little Red Riding Hood episode of **FAERIE TALE THEATRE**, also with his wife. John Badham's **BLUE THUNDER (83)** from Columbia was one of McDowell's most successful movies. "Very good flying sequences in that. Fairly big production." **GET CRAZY** by Allan Arkush, from Embassy, was not a hit but has become a cult movie over the years. The highlight of the comedy about the last show at the Fillmore theater is McDowell as a spoiled coke snorting Mick Jagger inspired rock star named Reggie Wanker.

McDowell started to act in more made for TV and direct to video features (some were low budget horror). **ARTHUR THE KING** (aka **MERLIN AND THE SWORD**), directed by Clive Donner debuted on CBS. He played King Arthur. "Candice Bergen was in that, and Edward Woodward played Merlin. Rupert Everett played Lancelot which was the biggest hoot of all! A lot of fun." **GULAG (85)** was a serious HBO production and **MONTE CARLO (86)** was on CBS. The next year he starred in a London play (**Holiday**) with Mary, directed by Lindsay Anderson.



McDowell played a robot in *THE CALLER* (87) and was in *BUY AND CELL* (89), a prison comedy with Robert Carradine. Both were Charles Band Empire productions shot in Italy. *SUNSET* (88) was a Blake Edwards comedy starring Bruce Willis and James Garner as Tom Mix and Wyatt Earp solving a murder at the 1929 Academy Awards. McDowell played studio executive Alfie Alperin. One voice-only job was on an '88 episode of the Fox sitcom *BROKEN HOMES* portraying a computerized love toy called the Penetron 2000!

In 1990 he and Mary Steenburgen were getting divorced (she later married Ted Danson in '95) and he played heart transplant pioneer Albert Schweitzer in a Roger Corman backed film which was shot under the title *LAMBARENE*: "It's now called something else, *THE LIGHT IN THE JUNGLE* - I can't even imagine who thought of that title. But that was an interesting project actually. It was a very strange project in that there was a lot of lawsuits about the script: plagiarism, blah blah blah. Supposedly. That was all after I finished the film so I haven't got a clue. All I

know is they've butchered the film by cutting it, and they had to pay off the original author. It was just a real mess. It was very sad because it was rather a wonderful film. I saw one version of it at Cannes and it was a fantastic piece of film. I was really proud of it. I loved playing the old man, Schweitzer, I really did, but unfortunately there you are: they screwed it up." The incredible diversity of

McDowell's career is nowhere better highlighted by the fact that the same year as the Schweitzer biopic, he also starred as a scientist creating robot teachers in Mark L. Lester's *CLASS OF 1999* (90). "Don't put my name to that," is his caustic comment on that production.

In '91 he married Kelley Kuhn and was in 'The Reluctant Vampire,' an episode of *TALES FROM THE CRYPT* with George Wendt. McDowell's international appeal netted him the roles of an opera house director in the French/Belgian *MAGGIO MUSICALE* (90), a lunatic possessed by the spirit of the man who murders the Tsar in the Russian *TSAREUBIJTSA* (91), and a Russian general in the French *VENT D'EST* (93). In '93 he turned 50 and was in Morgan Freeman's South Africa apartheid drama *BOPHA!* He went on *ARSENEO* to talk about it (Arseneo Hall was the film's executive producer). More talk show appearances were on *CONAN* and *JON STEWART* in '94, the year he was in *THE SURGEON*. He starred as Dr. Stein, alongside Charles Dance in the gory medical horror thriller: "Oh yes. Good director. I was the red herring in it. They wanted to kill me off early to make people think that I'd be the one who's doing the killing. So that was why they wanted me, and they

paid me a lot of money to do that, so that's why I did that." McDowell's highest profile role for several years was Dr. Soran, the villain in *STAR TREK: GENERATIONS* (94). It is Soran who is responsible for the death of Captain Kirk, prompting, allegedly, overenthusiastic Trekkies who were unable to distinguish fact from fiction to send threatening letters to McDowell: "They did. On the Internet. It's a bit sick really." On the other hand, some audiences were pleased to see Kirk finally killed off: "I think it was fairly evenly split, for and against. But I think Bill's moved on to other things. And of course Patrick Stewart has made a great success of it, with all the other people in *GENERATIONS* and they'll go on making the movies now. I'm sure they've done very well with them, they're very successful."

Though the film no doubt helped a great deal in raising McDowell's profile and increasing the size of the paychecks he was offered, it also tended to overshadow his career. Combined with such forgettable sci-fi trash as *CYBORG 3: THE RECYCLER* (95) - "I only did two days on that film so I don't remember anything about it." - and time-travel

hokum *YESTERDAY'S TARGET* (96) with Stacy (SEAQUEST) Haiduk and LeVar (STAR TREK: TNG) Burton - "I don't know much about that. I never really see much of many of these things." - the actor developed a reputation for making but disliking science fiction. "I don't think I did say that I wasn't keen on it," he corrects. "I said that I wasn't keen on getting too recognized as being the killer of



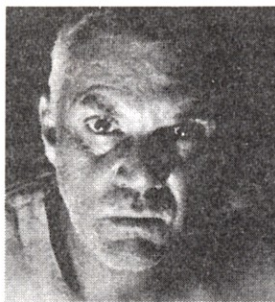
A CLOCKWORK ORANGE

Captain Kirk. Because it tends to negate a whole body of work and rather trivialises a career. It was one film, I worked six weeks on it, out of 30-odd years. So I really wouldn't want to be remembered for that. But actually I quite enjoyed doing the film and I think it's rather a good film. Having said that, also I'm not a regular *STAR TREK* actor so I think that's why I just did one of them and that's all I'm ever going to do." Certainly McDowell should have had some idea what starring in a *TREK* movie would do to his career and his public perception. After all, his nephew is *DEEP SPACE NINE* star Alexander Siddig: was he not warned about what the response might be like? "No. We just talked and laughed about it."

1995 brought another eclectic batch of genre roles, including Merlin in the Arthurian family telemovie *KIDS OF THE ROUND TABLE* with Michael Ironside, manga-derived actioner *FIST OF THE NORTH STAR* with Gary Daniels, and the critically lambasted movie version of cult British comicbook *TANK GIRL*, co-starring alongside Iggy Pop and Ice-T (as kangaroos!). McDowell wasn't familiar with the source material for that last film: "They showed me some, but my character wasn't in the comics. It was made up for



66 SAT'DAY WHILE SUNDAY (series)  
IRON JOHNNY (ITV)  
67 on CROSSROADS, EMERGENCY WARD 10, DIXON OF  
DOCK GREEN, Z-CARS  
68 IF... (Par.)  
69 HAPPY (BBC)  
70 LONG AGO TOMORROW (THE RAGING MOON)  
FIGURES IN A LANDSCAPE (VSOM)  
71 A CLOCKWORK ORANGE (Warner)  
72 THE REGIMENT (series)  
73 O LUCKY MAN! (Warner)  
75 ROYAL FLASH  
(LAURENCE OLIVIER PRESENTS) THE COLLECTION (tv)  
76 VOYAGE OF THE DAMNED (Avid)  
ACES HIGH (VSOM)  
77 HARDCORE (FIONA)  
78 SHE FELL AMONG THIEVES (BBC)  
79 CALIGULA (Vestron)  
TIME AFTER TIME (Warner)  
THE PASSAGE (VSOM)  
TIGERS ARE BETTER LOOKING (short)  
80 LOOK BACK IN ANGER  
82 BRITANNIA HOSPITAL (HBO)  
CAT PEOPLE (MCA)  
THE COMPLETE BEATLES (MGM) (narrator)  
83 BLUE THUNDER (RCA)  
GET CRAZY (Nelson)  
CROSS CREEK (MCA)  
LITTLE RED RIDING HOOD (Fox)  
84 TIN SOLDIERS  
85 MERLIN AND THE SWORD  
(Vestron)/ARTHUR THE KING  
GULAG (HBO)  
86 MONTE CARLO (tv)  
87 THE CALLER (TWE)  
IT WAS 20 YEARS AGO TODAY (narrator)  
88 SUNSET  
AUDIENCE WITH VICTORIA WOOD (tv)  
89 BUY AND CELL (Starmaker)  
THE MAESTRO  
DEATH TO YOU (MORTACCI)  
90 CLASS OF 1999 (Vestron)  
DISTURBED (Live)  
JEZEBEL'S KISS (RCA)  
MOON 44 (Live)  
THE LIGHT IN THE JUNGLE (Live)/SCHWEITZER,  
OUT OF DARKNESS  
MAGGIO MUSICALE  
HAPPILY EVER AFTER (voice)  
CAPTAIN PLANET AND THE PLANETEERS (series to 93  
- voice)  
91 ASSASSIN OF THE TSAR (VSOM)/TSAREUBIJTSA  
on TALES FROM THE CRYPT  
92 THE PLAYER (New Line)  
CHAIN OF DESIRE (Prism)  
93 BOPHA! (Par.)  
NIGHT TRAIN TO VENICE (TRAIN TO HELL)  
VENT D'EST  
BIKER MICE FROM MARS (series - voice)  
94 STAR TREK: GENERATIONS (Par.)  
CYBORG III: THE RECYCLER (Vidmark)  
MILK MONEY (Par.)  
THE SURGEON (Ger)(APix)/EXQUISITE TENDERNESS  
IN THE EYE OF THE SNAKE (AIP)  
FATAL PURSUIT (New City)  
DANGEROUS INDISCRETION  
THE SECOND GREATEST STORY EVER TOLD (tv)  
SEASONS OF THE HEART (tv)  
WING COMMANDER III (vg)



On FRASIER  
95 TANK GIRL (MGM)  
FIST OF THE NORTH STAR (Warner)  
THE MAN WHO WOULDN'T DIE (VSOM)  
KIDS OF THE ROUND TABLE  
SHARKS OF THE RED TRIANGLE (narrator)  
BATMAN: THE ANIMATED SERIES (voice)  
WING COMMANDER IV (vg)  
96 YESTERDAY'S TARGET (Rep.)  
ASYLUM (Norstar)  
THE LITTLE RAIDERS (tv)  
AMANDA'S GAME  
WHERE TRUTH LIES  
RINGER  
OUR FRIENDS IN THE NORTH (tv mini)  
THE GREAT WAR (voice)  
MUMMY: TOMB OF THE PHARAOH (vg)  
PEARL (series)  
SUPERMAN: THE ANIMATED ADVENTURE (series to 99  
- voice)  
WING COMMANDER ACADEMY (series- voice)  
CAPTAIN SIMIAN AND THE SPACE MONKEYS (series -  
voice)  
SPIDERMAN (voice)  
97 HUGO POOL (BMG)  
GIGASHADOW (Par.)/LEXX: THE DARK ZONE  
MR. MAGOO (Buena Vista)  
2103: THE DEADLY WAKE  
STAR TREK: GENERATIONS (vg - voice)  
THE BIG BRASS RING (short)  
On SOUTH PARK (voice)  
98 THE FIRST 9 1/2 WEEKS (Sterling)  
THE GARDENER/SILENT SCREAMS  
BEINGS/THE FAIRY KING OF AR  
NAZIS: THE OCCULT CONSPIRACY  
(narrator)  
FANTASY ISLAND (series)  
On THE OUTER LIMITS (voice)  
99 MY LIFE SO FAR (Miramax)  
Y2K (PM)/TERMINAL COUNTDOWN  
CAN OF WORMS (tv)  
LOVE LIES BLEEDING  
SOUTHERN CROSS  
STANLEY AND US  
On RUBY  
00 ISLAND OF THE DEAD  
GANGSTER NO. 1  
ST. PATRICK: THE IRISH LEGEND (Fox)  
THE DAVID CASSIDY STORY (tv)  
FACES OF EVIL (tv - narrator)  
01 THE VOID (Trimark)  
JUST VISITING (Hollywood)  
PRINCESS OF THIEVES (ABC)  
STANLEY KUBRICK: A LIFE IN PICTURES  
(Warner)  
THE BARBER  
DORIAN  
On NIGHT VISIONS  
02 I SPY (Col.)  
FIRESTARTER 2: REKINDLED (tv)  
BETWEEN STRANGERS (Italy)  
TEMPO  
SHADOW REALM (NIGHT VISITORS episodes)  
03 INHABITED  
HIDALGO  
I'LL SLEEP WHEN I'M DEAD  
THE COMPANY  
vg = video game. VSOM = Video Search Of Miami.



the film. **TANK GIRL** was disappointing. That was a bit more popular in Europe than America." He also appeared as himself in an episode of **SOUTH PARK**, as well as being a 'Guest Caller' in an episode of **FRASIER** and has narrated innumerable documentaries: "**SHARKS OF THE RED TRIANGLE** was a voice-over I did for the Discovery Channel. I like doing those; I've done quite a few of those. I did the Titanic exhibition: they have a huge exhibition that goes round America. Every time it hits a new city, I do the voice for people going around: 'If you walk three paces to your left, look above you and there is the Captain's log' or whatever."

In '96 he made his first of several appearances on **TOM SNYDER** and did a Pepsi commercial. After many years in Hollywood, McDowell returned to British television with the critically acclaimed BBC drama series **OUR FRIENDS IN THE NORTH** (96), set over several decades with the characters at different ages in each episode: "Very well received, very successful. It was great, a good piece, wonderfully written by Richard Flannery." On American screen he was a regular in the Rhea (CHEERS) Perlman sitcom **PEARL**; he also starred with Elliot Gould in **AMANDA'S GAME**, a psychic thriller about a love triangle which seems to have disappeared without trace.

McDowell's video game credits include **MUMMY: TOMB OF THE PHARAOH** (96) and a reprise of his Soren character in the movie spin-off **STAR TREK: GENERATIONS** (97). He views such roles as just standard acting jobs, no different from film or TV work: "It's basically the same.

Especially the last **WING COMMANDER** one I did which was a \$10 million budget. It was huge; it was 30 sets; it was like a big film. I spent six weeks on it, so that was pretty amazing. But the feature film is a \$30 million thing. Chris Roberts, who directed all the games, the inventor of the game, is very clever and smart. He'll be a very good director."

In '97 he was a guest on **POLITICALLY INCORRECT** for the first of three times and his fan website opened. Never short of work, McDowell was by this stage adding six or seven titles to his resume every year. Among the actor's '97 credits are LA-based comedy **HUGO POOL** with Alyssa Milano, Sean Penn and Robert Downey Jr., directed by Downey Sr., with McDowell as Milano's father ("It's a strange, whimsical film."); futuristic terrorist actioner **2103: THE DEADLY WAKE** with Michael Pare, a sexy robot played by a dancer, and McDowell as Captain of a super-high-tech freighter ("That's a movie I did in Canada which I don't know what they're doing with now. Science fiction, quite enjoyable, but I don't know how it turned out."); and

the disastrous live action version of **MR. MAGOO**: "Very interesting director, Stanley Tong, who directed Jackie Chan. Why he would be doing **MR. MAGOO**, I've no idea. But it's interesting. I liked Leslie Nielsen very much. I didn't have a lot to do in it. When you see 'and Malcolm McDowell' it's usually a cameo or a good supporting part. I was only in it a week, but my agent wanted me to do it because it was a Disney movie, so I said, 'Okay, fine.'"

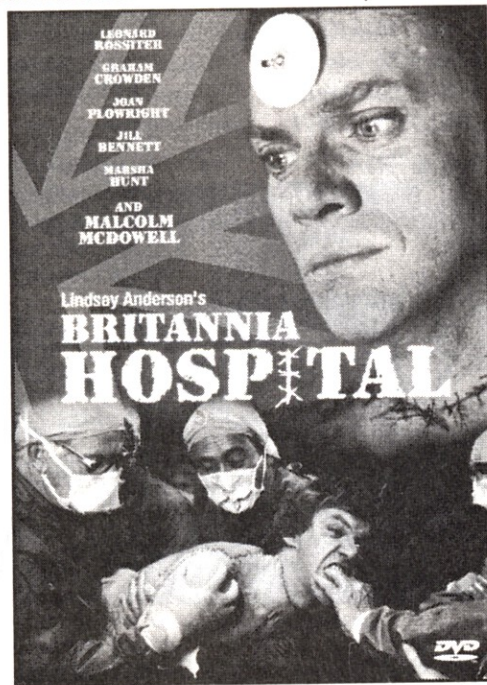
Then there was the role which, even with a list of credits as bizarre as McDowell's, was nevertheless, "the weirdest thing I've ever done." This was **THE GIGA SHADOW**, one of four TV movies which made up the first season of the sci-fi series **LEXX**. Shown in Europe as **LEXX: THE DARK ZONE STORIES**, the Canadian-German co-production was pointlessly retitled **TALES FROM A PARALLEL**

**UNIVERSE** for US audiences. "I didn't understand a word of it. In one section my head comes off or something. It was all done with blue screen, very '90s. A very good German director. We shot it in Nova Scotia, which was one of the reasons I did it."

McDowell then travelled down to South Africa for the British children's fantasy **BEINGS** with Corbin Bernsen, eventually released as **THE FAIRY KING OF AR** (98). It was on the set of this film, originally scheduled to shoot on the Isle of Man, that this interview took place. "It appealed to me because it's a children's film and I always like to do a bit of everything, especially children's films, because it's nice to get kids when they're young into the habit of going to the movies. So I think it's worth putting a little bit back into that

aspect of the business; I think it's our responsibility to do that. I'm not getting moralistic about it, but I think that's a favourable thing. Also they were going to shoot it in the Isle of Man which would have been perfect for me, because I was coming back from Luxembourg, doing another film. I would have stopped off and done a couple of weeks on my way back to America. As it transpired, I met with the producers, morally made a commitment, then they moved it to South Africa. I thought, 'Oh God!' that I didn't want, but as I'd met with them by this time and liked them, I thought, 'Oh, what the hell.'" A long way from this whimsical tale of two children who encounter fairies and goblins is **THE GARDENER** (98), a horror movie directed by James Hickox in which McDowell starred alongside Angie Everhart and Richard Grieco. The Luxembourg shoot mentioned above was **THE FIRST 9 1/2 WEEKS** (99), an erotic thriller in which McDowell played a wheelchair bound billionaire.

On returning to Hollywood he was cast in the lead role in the short-lived remake of **FANTASY ISLAND**. While shooting **BEINGS**, McDowell was confidently expecting to





return to Luxembourg (where many movies are shot for financial reasons) for the feature film version of *WING COMMANDER*, having already starred in the CD-ROM games *WING COMMANDER III: HEART OF THE TIGER* (94) and *WING COMMANDER IV: THE PRICE OF FREEDOM* (95) and spin-off cartoon *WING COMMANDER ACADEMY*. "I haven't signed the deal yet. I'm supposed to be in it. They're carrying my character on in that, whereas I think it's a prequel. It's before Mark Hamill comes along as Blair, but I'm still Admiral Tolwyn. I'll have to wear a salt and pepper wig because it's before the white hair. It's a wonderful game that - have you ever tried it? Oh Jesus, it's great. Little kids in the mall here when I'm walking around came running up to me saying, 'Oh, Admiral Tolwyn!'"

In '99 he was on *CONAN* again and appeared on *THE O'REILLY FACTOR*. McDowell starred alongside Faye Dunaway in *LOVE LIES BLEEDING*, a retelling of the Jack the Ripper story, and then moved onto one of his favorite roles. The varied nature of his career means that his films are not released in the same order they are shot, which is why he was able to discuss this '99 release on the set of *BEINGS* in January '98. "A movie that I liked very much was a Miramax movie called *MY LIFE SO FAR* (99), produced by David Puttnam and directed by Hugh Hudson. I think that's going to be a wonderful film. It stars Colin Firth, Mary Elizabeth Mastrantonio, Rosemary Harris, Irene Jacob, Kelly MacDonald who was in *TRAINSPOTTING*,

and other people too. It's a wonderful cast, really good. For instance, that wonderful vaudeville comedian from Scotland, Jimmy Logan is in it, and Freddie Jones. So it's a wonderful cast, and it was nice to come back, although it was actually shot in Scotland, not England. It was wonderful to work with Hugh Hudson who's an old friend of mine and who I like very much. It was nice to work with friends, for sure. I think it's going to be a very good film. The previews were very successful."

*SOUTHERN CROSS* (99) was "a sort of thriller" with Michael Ironside, filmed in Chile, about nuclear waste dumping; *Y2K* (99) was a techno thriller with Louis Gossett Jr. about a nuclear missile accidentally activated by the Millennium bug; and 'The Human Operators' was an *OUTER LIMITS* episode in 1999, based on a Harlan Ellison/AE Van Vogt story, with McDowell as a computer voice. He was Jack Cassidy in the TV biopic *THE DAVID CASSIDY STORY* (00) and then starred in the British thriller *GANGSTER NO. 1*, which received critical plaudits overseas but was, like most British films, completely ignored in its home territory. David Thewlis (*THE ISLAND OF DR. MOREAU*) co-starred. He was yet another ruthless billion-

aire with unethical sci-fi/horror plans in *ISLAND OF THE DEAD* (00), alongside Talisa Soto, and played a hair-trimming serial killer in *THE BARBER* (01). Then there was *DORIAN*, a contemporary retelling of *THE PICTURE OF DORIAN GRAY* from legendary producer Harry Alan Towers, in which McDowell was the Mephistophelian figure who offers Dorian (Ethan Erickson) eternal youth.

*JUST VISITING* (01) was an unsuccessful American remake of the successful French time-travel comedy *LES VISITEURS*, with Jean Reno reprising his role and McDowell as a wizard. *PRINCESS OF THIEVES* (01) was another family-friendly TV movie with McDowell as the villain. In this Disney production he played the Sheriff of Nottingham opposite Stuart Wilson as Robin Hood and Keira Knightley as his (previously unmentioned) daughter Gwyn. *THE VOID* (01) was a science fiction story about a scientist (McDowell) who creates controllable black holes. Film-to-TV spin-off stars Amanda Tapping (*STARGATE SG-1*) and

Adrian Paul (*HIGHLANDER*) were also in the cast. In 2002, McDowell played 'Rainbird,' a government agent seeking to control the pyrokinetic savant Charlie McGee in *FIRESTARTER REKINDLED*, a Sci-Fi Channel mini-series sequel to the Stephen King story.

In 2002 a 13 film Malcolm McDowell retrospective/tribute was held at The Walter Reade theatre in NYC. He introduced some of the films and did Q+A sessions. All 3 Mick Travis films were shown along with *A CLOCKWORK ORANGE*,



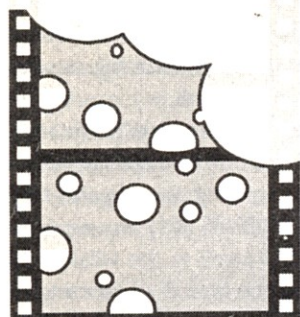
GET CRAZY

*TIME AFTER TIME*, *GET CRAZY*, *CALIGULA*, *CAT PEOPLE*, *FIGURES IN A LANDSCAPE*, *GANGSTER NO. 1*, *RAGING MOON*, and the U.S. debuts of *ASSASSINATION OF THE CZAR* and *THE COLLECTOR* TV play. And so, Malcolm McDowell's phenomenally busy and eclectic career continues. The B-movies (and occasional A-movies) pay his bills and allow him to indulge in more artistic or worthwhile projects, including the occasional return to the stage: "I haven't done any for three years but I usually go to New York to do theatre. I enjoy going back to the stage now and then." He still has a few pet projects which he would like to make ("There is one called *The Monster Butler* which someday we'll do.") and he has no real qualms about possible typecasting as villains (often very rich, often in wheelchairs): "Well, of course I play everything, but I think the most memorable parts are the heavies. They're always the most indelible, and kind of the most fun." This year will see McDowell in *THE COMPANY* by Robert Altman. Taken as a whole, Malcolm McDowell has had - and continues to have - a remarkable career: "Well, you see, I am a survivor."

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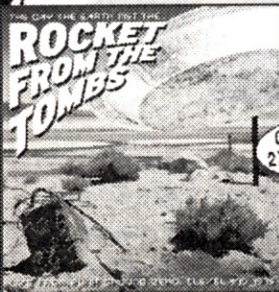


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# *The Times They Were A* **CHANGIN'**

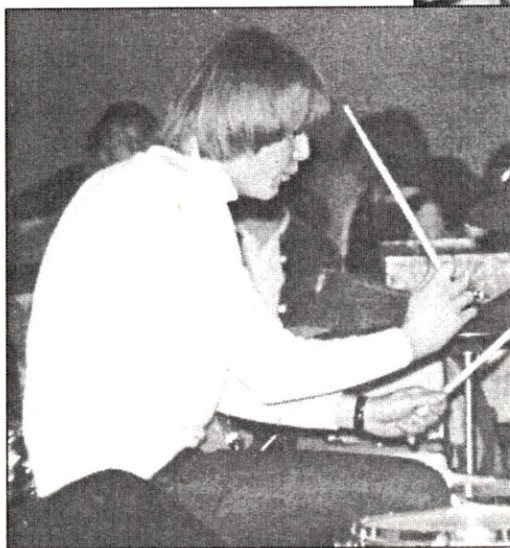
I found a heavy thick (400 pg.) Colonial Echo '66 yearbook for three bucks at a used Eastern Shore furniture store. I bought it because of the photos of musical acts that played at The College Of William And Mary in 1965. The Virginia

Students are seen dressed as Confederate Soldiers singing Dixie for Old South Weekend. A page is dedicated to John Wayne, who judged the school beauty contest (by mail). Meanwhile students practice for hootenanny's and Peter, Paul

And Mary are seen (five photos) headlining the Spring Finals Greek Weekend outdoor concert. There are even more photos of the (original five member) Byrds, playing at the Christmas dance and signing autographs. Both groups were known at the time for their top 40 versions of



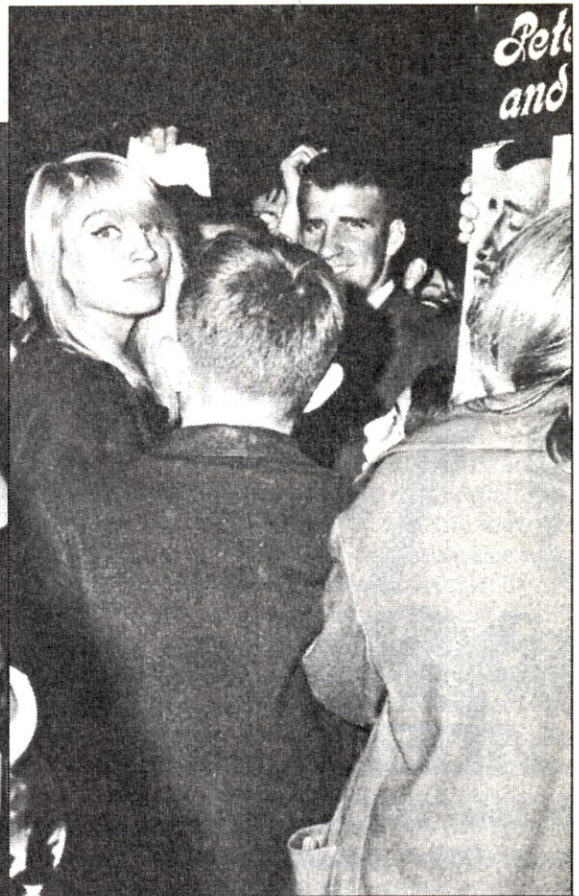
school was founded in 1693. The students are all white but of many religions. There's even a Christian Scientist Organization. The movie ANIMAL HOUSE has a scene where Blutarisky smashes the acoustic guitar of an amateur folk singer. I prefer "Louie Louie" to "Blowin In The Wind" myself but the contrasts found in this book are amazing. Pages are devoted to ROTC recruiters.



Dylan songs. The Pi Lam Rush Week dance featured the (black party band) Theta Delt combo (I'll bet Doug Clark And His Hot Nuts



were booked other years) and the Shirelles sang at the Homecoming party. Other bands who played at the school



that season included The Impressions, Gene "The Duke of Earl" Chandler, and The Showman (none pictured), and the local teen bands Francois And The Angelos, and World War Six (!).

PV





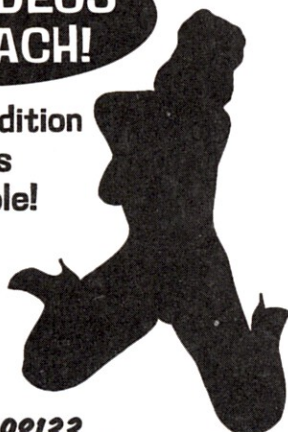
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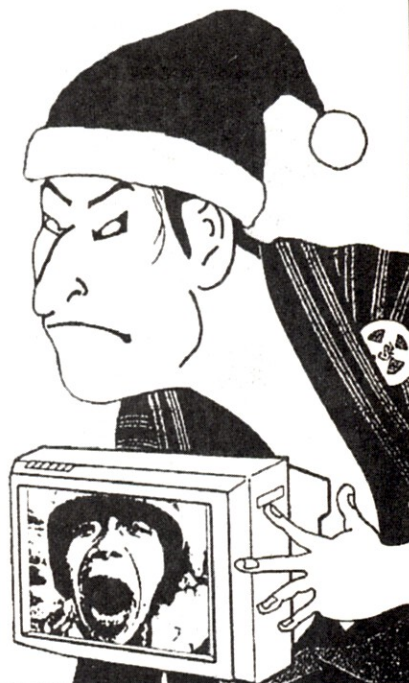
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# DON STROUD

interview(s) by  
Bruce Earl Bowell (in California)  
and Nicarnor Loreti (in Argentina)

Paul Strauss, another great surfer and we really had quite a great crew and a lot of fun."

"Marlon Brando used to come into my folks' restaurant. I took him surfing." Meeting a less famous Warner contract player led to Stroud's acting career though. The detective show HAWAIIAN EYE had been on ABC since 1959. Original co-star Anthony Eisley had been replaced by Grant Williams, then, for the last season (62/63) Troy Donahue, who had already been on SURF-SIDE SIX (60-62). "Where I started was in HAWAIIAN EYE, with Troy Donahue, Bob Conrad and Connie Stevens. That old television show was the first color television show of that era. And Troy Donahue was the star. He was making 3000 dollars a week at that time. He was the top dog there and I was sitting there on the beach and they were filming HAWAIIAN EYE. And I saw he couldn't surf. He could surf a little, but not very well. By the way, he was a dear friend of mine, and God rest his soul, he just passed away (in '01). My dear wife and I spent a lot of time with him before he passed, along with his lovely gal Whoopi. Anyway, I got a job doubling and doing the stunts. At that time, I was fourth in the world surfing. We had very long hair those days, way before long hair was in style. We were surfers in Hawaii, long before Jet Planes. With Pan American, it used to take twelve hours to fly over there to Hawaii." 6'2" 18 year old then 175 pound Don was hired on the spot for \$35 a day. He also became Donahue's bodyguard.

**D**onald Lee Stroud was born in Honolulu, Hawaii (then a U.S. territory) on Sept. 1, 1944 (some sources say 43) during WWII. A little family background: The Stroud Twins (Clarence and Claude) from Kaufman, TX, were a vaudeville and radio team. At RKO they appeared in ACE OF ACES (33) and SING IT AND LIKE IT (34) and later starred in the comedy short TWIN CUPLETS (40). Claude went on to small roles in many movies. Clarence was married to Betty Wheeler after she left Bert Wheeler of Wheeler and Woolsey fame. He later married singer Ann McCormack, who at some point toured with Sinatra. Don only saw his father Clarence Stroud "a couple of times" and also has claimed that he really didn't know which twin was his father! From 1946 to '51 McCormack was married to former child actor and recent Army vet Jackie Coogan. The future Uncle Fester (!) was Don's first stepfather. Paul Livermore, his next stepfather, later owned and operated Embers Steak House, a Honolulu nightclub where Ann sang nightly.

At school Don was the only haole (caucasian) among native Hawaiians, Polynesians, Filipinos, Chinese and Japanese kids. As a teenager he earned a black belt in karate and loved surfing. Surfers named Blackout, Mud, Buckshot, Rabbit and Steamboat helped teach him. "To be a beach boy in Hawaii is like being a sultan. Those guys were kings back in those days." Meanwhile he worked as a towel boy at the Kahala Hilton, as a lifeguard, and as a surfing or sailing instructor. He sometimes played bongos with native groups. In 1960, at the age of 17, he placed fourth in the Duke Kahanamoku World Surfing Championship at Makaha. "I grew up on the beach in Waikiki and it was one of the wonderful times in my life. Those were wonderful days. I grew up with

He later decided to go to Hollywood where he worked parking cars, then as the doorman, bouncer and then a manager of the famous Whisky A Go-Go nightclub on the Sunset Strip. Johnny Rivers had recorded hit LPs there and the idea of having dancing girls in cages was soon copied by the HULLABALOO TV show and other clubs around the country. Soon it was THE place for progressive new bands to be seen by record industry people. "It was the Byrds, Leaves, Buffalo Springfield, the Grass Roots, the Doors, Janis Joplin, Grateful Dead, Frank Zappa, Chambers Brothers... These were my buddies, these were the people I hung out with. Remember Arthur Lee and Love? Chicago, the Turtles, these were the bands that were playing when I worked as a bouncer. I had just started acting. There were shows every night, sometimes they'd last till 7 or 8 the next morning and you'd take it from there. Nobody even drank 'cause they were all on acid! The cover charge was about ten bucks, which was a lot in those days and they (sold a lot of) Coca Cola. And the broads. It was what you'd call free love from San Francisco. You wanna talk about some good looking broads, ooh man, flowers in their hair... We lived up in Laurel Canyon and it was incredible to live in those days. These little chicks would be hitchhiking up the canyon and they'd say 'You wanna smoke a joint?' You'd never



even learn their names and they'd be gone. It went on for years. A lot of people were taking acid in those days. Boy I'm glad I quit taking acid! I surfed on acid! It's not something you want to do if you're an amateur. There's nothing like taking off on a big 15 footer on acid. It's just 'WHOOOA! FUCK!'.... One night I was working at The Whisky and the fucking Green Bay Packers came in. The Rams had already kicked their ass and they came in already drunk and just started wrecking the place. So the owner said, 'Don, take care of this!' So you know what I did? I fucking split! Take care of the Green Bay Packers!? I went next door to a place called Sneaky Pete's and had about five martinis! The Packers finally took off and I went back and everybody's like 'What happened? Where were you?' So many stories from those days, where do I start?"

Don sometimes sat in playing drums with various bands and became friends with Zappa. His neighbors in Laurel Canyon were the members of Canned Heat. At the time he also was friends with actors William Smith and Dan Haggerty (they all rode bikes and later played bikers in movies). Many big celebrities came and checked out the action at The Whisky. "That's where I met my good buddy Sidney Poitier. He turned me on to acting, got me in the business. "Poitier introduced Stroud to his MCI agent and in 1966, Don Stroud signed a Universal contract. He kept his Whisky job for a while though. His first role was on THE VIRGINIAN featuring guest Pernell Roberts. In '67 he had a small uncredited part in the Robert Wagner movie BANNING, a good role in GAMES (PV #34) directed by Curtis Harrington (PV #16), and landed several other TV parts.

In '68 Universal put him in five features. Two were directed by Donald Siegel. He played a pimp in MADI-GAN. "I didn't know Henry Fonda that well, but it was great for me to work with him and Richard Widmark. It was a great fucking part. That was New York. I used to hang out with Paul Butterfield in the East Village." He dyed his blonde hair and wore psychedelic sunglasses as Ringerman in COOGAN'S BLUFF and even got to ride his own motorcycle. "COOGAN'S BLUFF was like my second film. I think it was the third, MADIGAN was the second. I had to dye my hair black for that one. First of all, Clint Eastwood was one of the nicest guys I've ever met. I did COOGAN's and JOE KIDD with him. But COOGAN'S BLUFF was my first trip to New York. Wow! That's the first thing I can say about my first trip to N.Y. Because I was drinking in those days. You see, I've been sober for twelve years now. Clean and sober by the way, clean and sober for twelve

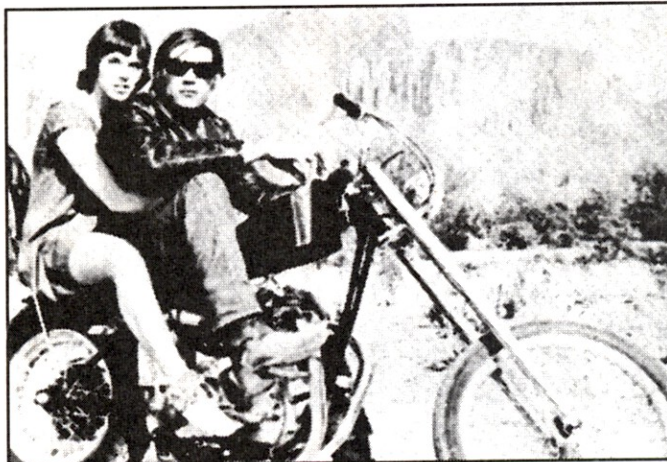
years (laughs). But those days I was drinking a lot, taking a lot of drugs, doing cocaine, smoking a lot of marijuana. So being uptown, in Club 21, down the Village was wild. The Village in New York was insane, man. Susan St. James was in the film, so Suzy and I would hang together, we had a great time. We did a film called WHAT'S SO BAD ABOUT FEELING GOOD? right after that. We shot that down in the Village." WHAT'S SO BAD ABOUT FEELING GOOD? starred Mary Tyler Moore and George Peppard. Stroud played a hippy.

"I loved New York. I was playing those kind of people in the movie. I was playing people from N.Y. and I was from Hawaii. COOGAN'S BLUFF was my first experience riding a horse. I mean, I rode all my life, but it was my first experience riding a

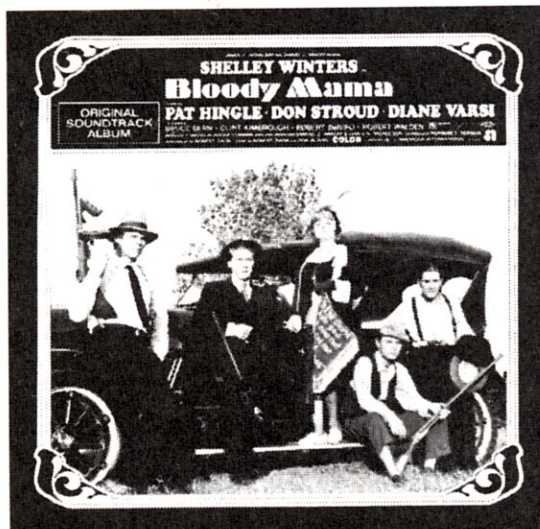
motorcycle on film, which is different. You know, you don't just drive around. You have to make it in the movie, you have to hit your marks. You have to take off at the right place. You can't hit the cameramen. That camera was sometimes right next to you, two feet away from you on the freeway, just leaning on the car with these guys shooting you, and you are right on the freeway, and they are shooting close ups of you. It was a great experience. Sometimes you put the camera on your head, on your helmet, so you are the

camera, you're shooting. They put the camera on the bike sometimes. There was a great motorcycle chase on the end of that movie. It was really hard too, because you had to change the gears with your toe, you know, your foot on your right side with the brakes, and your gears on the left. And it was so cold and I didn't have gloves on either, just a thin leather jacket. It was freezing doing those scenes and changing the gears and getting around those corners and stuff. Of course, we both had stuntmen. Clint was a good rider and I was a good rider, but if Clint would have got hurt or myself, it would have certainly been

a real problem. Those things cost about 4000 or 5000 dollars a day to shoot. It was a lot of money to put that stuff together, and those were the old days. Now it costs a lot more to shoot some of these films. It's just ridiculous. But Clint was just the greatest guy in the world, if it weren't for him a lot of times... He'll hire you back. Clint doesn't pay millions of dollars to his actors. He pays a nice salary to them, but he calls them back for years and years to come. I'd rather do ten Clint Eastwood movies than do one regular studio movie. Believe me. Because you get money from them for years and years to come. Clint Eastwood movies play every day in every state of this country. They play all over the world. That was also the great thing about doing the James Bond



ANGELS UNCHAINED





one that I did. That way, people see your work. They see your work in China, they see your work in Germany, in Austria, they see your work in the Philippines. I know that because of my web-site (www.donstroud.com). I get e-mails from all over the world, and they know me from all the Eastwood movies. They say: 'I saw you in JOE KIDD!' and other stuff. That's a lot of fun. Specially when you go to those places and see your movies dubbed. I always played the bad guy, so I was in Mexico this time and I heard myself saying 'Hey, hombre!' with this strong, Mexican voice. I was in Japan this other time, and I saw the movie with this bad Japanese actor's voice. And then you go: 'Oh, my god!.' But I always get the best bad guy voices. 'Hey, hombre! (laughs, then imitates Japanese).' But I love New York. N.Y. is a million, million laughs."

THE BALLAD OF JOSIE was a Doris Day western and JOURNEY TO SHILOH was a western with James Caan, Harrison Ford and Jan-Michael Vincent. "Poor Jan-Michael Vincent. Let me say a little about Jan-Michael Vincent. I remember when we were just kids together in the Universal lot. And I say little kid and he was my age, but he had this look like he was a kid. He had this little babyface and I was playing the bad guys and he was always playing the good guy. He was a handsome son of a bitch. He's a wonderful friend and I love him dearly and it breaks my heart to see him do to himself what he's done. We did a lot of movies together, but you know, it's that fucking booze man."

Some TV roles in '68 were in SPLIT SECOND TO AN EPITAPH (an IRONSIDES movie), also with Troy Donahue, SOMETHING FOR A LONELY MAN starring Dan Blocker, and a production of A HATFUL OF RAIN with Sandy Dennis and Michael Parks. He also read for the Joe Buck role in MIDNIGHT COWBOY, which, of course, went to Jon Voight. "I was drinking bad. I didn't even know how to read a script. When you've done as many scripts as I have, you start to see it differently. I consider myself a good actor and if we were being filmed right now with a hidden camera you could play it back and think 'great scene.' But if you knew the camera was there, it's a whole different ballgame. You have to go into a kind of vapor lock, in your head, and if you're good then it's the shit like you've never known in your whole fucking life. Friendship, violence... I did a fight scene once where I thought a guy was gonna fucking kill me! But it was all acting, and they we went to lunch!"

Universal loaned him out for his first AIP release, the Canadian EXPLOSION (69) shot in British Columbia and Vancouver. He stars as a hippy who teams up with an American draft dodger (Gordon Thomson) who starts killing cops after his brother dies in Nam. In 1970 he returned home for his first role

on the long running HAWAII 5-0 (68 to 80). "I was called back to Hawaii, to do HAWAII 5-0 by Jack Lord, because he liked my work. He was a fan of mine, and we became dear friends, we became very good friends, Jack and I. As a matter of fact, a lot of actors didn't really like Jack that much, but Jack and I got along fine. The first one I got was this hit man that came from Chicago and came to the islands to murder this girl. And then he falls in love with this girl, and had to murder another girl, and dump the body in the river. I get all kinds of parts like this. So, I fell in love with a girl, and the mafia made me shoot this girl. It was a great part. The next one I did was sort of a local guy and I could use the local accent, and a lot of that stuff. The third one I did was the best role. He was a sniper, at night who got to shoot cops from this car. Those were wonderful, wonderful days. But HAWAII

5-0 was great, and Jack Lord was real good to me. And it was real fun being there and staying at the Hilton where I worked as a kid."

He played a redneck sheriff in TICK...TICK...TICK... (MGM, 70) and became friends with star Jim Brown. He starred as Angel in ANGELS UNCHAINED from AIP with Tyne Daly. "I did a movie with the Hell's Angels and that was quite an experience. The most exciting thing about riding with them was riding in front of 90 guys 'cause if you make one fucking mistake it's all over! They told me about these accidents they had when the guy in front was a little too loaded or blew a tire. 90 guys behind him doing 70mph, oh man, but I wasn't just worried about that 'cause we used to ride on LSD

in the desert at night, me and Larry Bishop he was in the movie too. We were actors man, and we're riding with the real fucking Hell's Angels, smoking dope and WAAAAAH... I remember going down to Arizona one night. Pitch black, and I thought I was inside a round ball flying down the road. Talk about pushing the line, it was so fucking exciting! The Angels were all living on the set. It was the Superstition Mountains in California. Of course, I rode my own bike for many years. I had a Triumph 650 Bonneville with dual carbs, and then a chopped Sportster. I don't ride anymore. I was on the fucking Hollywood Freeway one night, 3 o'clock in the morning, riding my chopper on angel dust, and WHAM! I hit the fucking wall and slid on top of my bike for 300 yards, 70 mph and no helmet! I rode a few times after that but it was a shaky ride." *Note:*

Larry Bishop, the son of Joey Bishop, was in several biker movies.

Stroud starred in two of the last movies Roger Corman directed. He was Ma Barker's oldest and favorite son Herman in the still shocking BLOODY MAMA, probably Corman's best all around feature. It was written by Robert Thom and shot in Arkansas by John Alonzo. Shelley Winters starred and Pat Hingle and Bruce Dern were in the cast. Unknowns Robert De Niro,



Shelly Winters and Stroud in BLOODY MAMA



THE CORMAN COMPANY  
"Von Richthofen and Brown"



Robert Walden and Clint Kimbrough played the younger brothers. "Corman is a fine director. He was great directing BLOODY MAMA. He was also producer in a lot of other films. But BLOODY MAMA was awesome. It had a great cast and crew. Shelley and I had quite an affair in those days. I don't know how good Shelley is right now." In one scene Stroud punched Winters in the nose for real and she was sent to the hospital. He "nearly married" the star who was playing his mother (she would have been around 47 at the time) AND had an affair with Diane Varsi who played his prostitute girlfriend Mona. AIP released BLOODY MAMA in '70.

The next year, the larger U.A. released Corman's historical WWI film VON RICHTHOFEN AND BROWN starring Stroud as the Canadian pilot Ray Brown and John Phillip Law (PV #12).

"There were no stuntmen in for me 'cause it was a Roger Corman film. So we're chasing the Red Baron, the camera is on the wing and the pilot had to lean out of his seat to get out of the camera shot. Machine guns blazing. He's leaning out of his seat and WHAM! A fucking duck hits him right in the face, knocks him out! The plane goes down and hits the river and skips along like a stone. The wings are breaking off, the propeller flies off, and we're both strapped in. The fucking plane sank and we're both under water in some dirty river in Ireland and I thought 'This is just like surfing!' So I got my belts off, I unstrapped the pilot and swam him to the surface, unconscious, and held him there for 45 minutes. True story... and I was on hash! I'll never forget when we're going down, just before I hit the water, I saw this big velvet curtain close and the words THE END. I swear to God." Four men died during the filming in Ireland (although in his book Corman says they died working on another movie nearby). Roger Corman then got married, retired from directing, and formed New World.

Kirk Douglas directed and starred as a peg legged pirate in the comic Robert Lewis Stevenson adaptation SCALAWAG (71) filmed in Yugoslavia. Stroud was a pirate named Velvet. THE D.A.: CONSPIRACY TO KILL (71) was a pilot starring Robert Conrad. Stroud was the right hand man of Robert Duvall's character in John Sturges' JOE KIDD from Universal. "JOE KIDD was kind of a B-western, but we had a pretty good cast. Robert Duvall and Clint played this spaghetti western type of hero, and I was your bad guy, Lamarr, with this great gun, this tremendous gun. I'll never forget it, it was a German Mauser. If you take off the case of the gun, which is made out of wood, you may put it in the bottom of the gun, and it becomes an automatic rifle. It was quite a piece of machinery for those days."

In '73 Don Stroud posed naked doing sit ups and lifting weights for the November Playgirl magazine. (Burt Reynolds had

recently made headlines posing in Cosmopolitan.) His interview was about being physically fit and how he didn't do drugs anymore (except grass). "I got paid a lot for that, but it pissed me off. I've got a cock about this fucking big and they made it look like this (holds thumb and forefinger a few inches apart). When I saw the picture I thought 'What the fuck is this?' I hate that picture. I really do. But then we went to a convention, a hookers convention and we fucked them on the elevators, on the escalators, in the hallway, in the bathroom, it was amazing. A hookers convention! Me and Larry Hagman. Larry's a great guy. And we're doing this thing and I'm signing my centerfolds. Thousands of chicks walking around with my nude picture! I've gotta be careful, I could get in a lot of trouble for this!" Hagman, at the height of his wild pre DALLAS days, had just directed BEWARE THE

BLOB! Stroud married stripper Sally Ann Little (she was in FOXY BROWN) and adopted her son around this time.

He was a hitman after star Jim Brown in SLAUGHTER'S BIG RIP OFF (74) from AIP and acted on KUNG FU. "David Carradine is a bitching guy and his wife is a gas. We did KUNG FU together. We did a lot more than that together but that was the old days. David used to drink a lot, too much actually. But then I drank a LOT, half gallon of vodka a day and all the coke I could get my hands on! I could afford an eightball a day so that's what I did. I remember driving around Hollywood with a bottle of vodka between my legs. It was a great time in my life but it was a bad time in my life. But, you know, don't forget, ten years clean and sober! I do these interviews and they love to talk about the drug shit, and if you look up my M.O., it's a little shady. I got arrested ten times. I used to get out of jail at six in the morning and go to work at seven! I'd call my lawyer and tell him to get me out 'cause I was shooting a movie! I was stupid. That was the drugs."

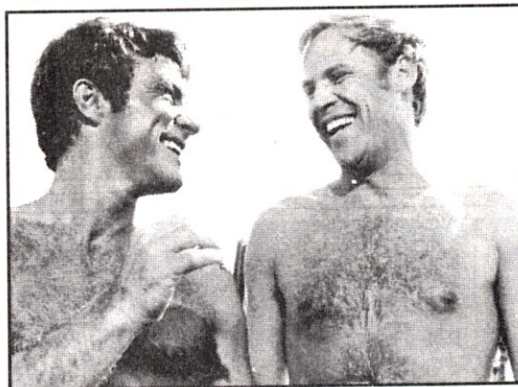
Stroud starred with Robert Conrad as Florida beach bum thieves in the fact based MURPH THE SURF aka LIVE A LITTLE, STEAL A LOT from AIP.

"Robert Conrad is my dear friend. Y'know Bob is not six foot one. I'm a foot taller than Bob. I'm not saying

what size he is, but a lot of guys his size won't use big guys like me in their movies. Like when I did WALKER, TEXAS RANGER. Chuck Norris is a little guy, but MURPH THE SURF, I never had so much fun in my life. Jack Murphy and his accomplice didn't get busted for stealing those jewels. Jack got busted for killing two girls. And he beat that rap! They didn't have enough evidence. Jack had a great lawyer, but he turned out bad, he started shooting morphine, and then his wife started having an affair with my wife! We were down in Florida shooting MURPH THE SURF and my wife is a bottomless dancer and she starts running around with Jack Murphy's wife, doing drugs. It was a terrible time in my life. I got divorced. Then I went to death row to meet



SLAUGHTER'S BIG RIP-OFF



with Robert Conrad in MURPH THE SURF



- 66 on THE VIRGINIAN  
67 **GAMES** (Uni.)  
BANNING  
on IRONSIDE, RUN FOR YOUR LIFE, THE  
VIRGINIAN, CHRYSLER THEATER
- 68 **MADIGAN** (Uni.)  
**COOGAN'S BLUFF** (Uni.)  
JOURNEY TO SHILOH  
THE BALLAD OF JOSIE  
WHAT'S SO BAD ABOUT FEELING GOOD?  
SPLIT SECOND TO AN EPITAPH (NBC  
IRONSIDES movie)  
SOMETHING FOR A LONELY MAN (NBC)  
A HATFUL OF RAIN (ABC)  
on THE NAME OF THE GAME IS KILL, THE  
VIRGINIAN, THE OUTSIDER
- 69 EXPLOSION (Canada)  
70 **TICK...TICK...TICK...**  
**BLOODY MAMA** (Vestron)  
VON RICHTHOFEN AND BROWN  
ANGELS UNCHAINED  
on HAWAII 5-0, THE F.B.I., MARCUS WELBY
- 71 SCALAWAG  
THE DEADLY DREAM (ABC)  
THE D.A.: CONSPIRACY TO KILL (NBC pilot feature)  
on DAN AUGUST, THE BOLD ONES, THE  
DOCTORS, McMILLAN AND WIFE
- 72 **JOE KIDD** (MCA)  
THE ROLLING MAN (ABC)  
THE DAUGHTERS OF JOSHUA CABE (ABC)  
on IRONSIDE, ADAM 12, JIGSAW, O'HARA U.S.  
TREASURY
- 73 on HAWAII 5-0, THE F.B.I., CANNON, IRONSIDE,  
GUNSMOKE, MARCUS WELBY M.D., HEC RAMSEY,  
OWEN MARSHALL, BANACEK, INSIGHT
- 74 **SLAUGHTER'S BIG RIP OFF** (MGM)  
THE ELEVATOR (ABC)  
On KUNG FU, POLICE WOMAN, GUNSMOKE,  
BARNABY JONES, THE MANHUNTER, INSIGHT,  
STREETS OF SAN FRANCISCO (twice)
- 75 **MURPH THE SURF / LIVE A LITTLE, STEAL A  
LOT**  
**SUDDEN DEATH**  
THE RETURN OF JOE FORRESTER (NBC)  
on THE ROOKIES, S.W.A.T., POLICE WOMAN,  
HARRY-O, PETROCELLI
- 76 **THE KILLER INSIDE ME** (Simitar)  
**HOLLYWOOD MAN /DEATH THREAT**  
**DEATH WEEKEND** (VSOM)/HOUSE BY THE  
LAKE (Can.)  
HIGH RISK/THE TROUBLESHOOTERS (ABC pilot  
feature)  
on HAWAII 5-0, POLICE WOMAN
- 77 THE CHOIRBOYS  
78 **THE BUDDY HOLLY STORY** (RCA/Col.)  
**SEARCH AND DESTROY/STRIKING BACK** (Can.)  
KATIE: PORTRAIT OF A CENTERFOLD (NBC)  
79 THE AMITYVILLE HORROR  
**EXPRESS TO TERROR** (SUPERTRAIN)  
KATE LOVES A MYSTERY (NBC series)  
on INSIGHT
- 80 on CHARLIE'S ANGELS, FANTASY ISLAND (twice),  
DUKES OF HAZZARD, INSIGHT
- 81 **THE NIGHT THE LIGHTS WENT OUT IN  
GEORGIA**  
**SWEET 16** (Vestron)  
on THE INCREDIBLE HULK, VEGAS, ENOS,  
THE FALL GUY, HART TO HART, TRAPPER  
JOHN, CHiPs
- 82 on FANTASY ISLAND, KNIGHT RIDER, THE  
POWERS OF MATTHEW STAR, KNOT'S LANDING,  
SIMON AND SIMON, CHiPs, STRIKE FORCE
- 83 **MICKEY SPILLANE'S MIKE HAMMER: MURDER  
ME, MURDER YOU** (CBS pilot feature)  
I WANT TO LIVE (ABC)  
on ABC WIDE WORLD OF SPORTS, THE A  
TEAM, THE FALL GUY, MATT HOUSTON,  
THE RENEGADES, THE ROUSTERS
- 84 **MICKEY SPILLANE'S MIKE HAMMER: MORE  
THAN MURDER** (CBS pilot feature)  
**MICKEY SPILLANE'S MIKE HAMMER** (CBS series  
to 85)
- 85 **GIDGET'S SUMMER REUNION** (syn. tv pilot feature)  
on HELLTOWN, THE A TEAM, MURDER SHE  
WROTE, HUNTER
- 86 **ARMED AND DANGEROUS** (Col.)  
THE RETURN OF MICKEY SPILLANE'S MIKE  
HAMMER (CBS pilot then series to 87)  
on HOTEL
- 87 on JAKE AND THE FATMAN, THE LAW AND  
HARRY McGRAW
- 88 **TWO TO TANGO** (MATAR ES MORIR UN  
POCO) (Arg.)  
on T&T
- 89 **LICENSE TO KILL** (MGM)  
**CARTEL** (Southgate)  
**HYPER SPACE** (Silver Star)  
DRAGNET (series)  
MIKE HAMMER: MURDER TAKES ALL (CBS)  
on MacGYVER, PARADISE
- 90 **DOWN THE DRAIN** (RCA)  
**MOB BOSS** (A.I.P.)  
**TWISTED JUSTICE** (Arena)  
**PRIME TARGET** (Hemdale)  
**THE DIVINE ENFORCER** (Prism)  
**THE ROLLERBLADE SEVEN** (York)  
KING OF THE KICKBOXERS  
on QUANTUM LEAP, SUPERFORCE, MacGYVER,  
FATHER DOWLING MYSTERIES, SHADES OF  
L.A., TOP COPS, FBI
- 92 on MURDER SHE WROTE  
93 **FROGTOWN 2** (York)  
IT'S SHOWTIME  
THE FLESH MERCHANT  
CYBERSEEKER  
on BAYWATCH, IN THE HEAT OF THE NIGHT,  
MURDER SHE WROTE, DR. QUINN, WALKER,  
ADVENTURES OF BRISCO COUNTY JR.,  
RENEGADE, NED BLESSING, RIVERBOAT
- 94 on BABYLON 5 (twice)  
95 **CARNOSAUR 2** (New Horizons)  
**SAWBONES** (Concorde)  
**SOLDIER BOYZ** (HBO)  
**DILLINGER AND CAPONE** (New Horizons)  
**CRIMINAL HEARTS** (Libra)  
**UNKNOWN ORIGIN** (New Horizons)/**THE  
ALIEN WITHIN**  
on WALKER: TEXAS RANGER
- 96 **PRECIOUS FIND** (Rep.)  
on BABYLON 5
- 97 **DANCE WITH THE DEVIL** (Trimark)/**PERDITA  
DURANGO** (uncut from VSOM)  
**WILD AMERICA** (Warner)  
**LITTLE BIGFOOT** (PM)  
**HAUNTED SEA** (Concorde)  
on NASH BRIDGES (twice)
- 98 **DETONATOR** (Concorde)  
(NATIONAL LAMPOON'S) **MEN IN WHITE**  
on PENSACOLA: WINGS OF GOLD
- 99 on L.A. HEAT



Murphy. We were doing research for the movie, and he had turned born again Christian and they let him out! That stuff does work sometimes, that born again bullshit." Donna Mills played his girlfriend in the movie. "Donna Mills is one of the few chicks who never turned me on. Real cold, cold lady. She's really good looking and she spends all her time putting on her fucking makeup." He also played another hitman in **SUDDEN DEATH** (PV #2) which starred Robert Conrad and was filmed in the Philippines. Stacy Keach starred as a psycho sheriff in **THE KILLER INSIDE ME** (76) from Warners. Stroud played a dumb redneck in love with a hooker (Susan Tyrrell).

TV roles were still plentiful, including a memorable **HAWAII 5-0** in '76. "Did you ever see the **HAWAII 5-0** I did in the wheelchair? The guy is in a wheelchair, and he shoots cops. That was a good part. That guy was a mean motherfucker. I've had some nasty parts on TV. **CANNON**, **MARCUS WELBY M.D.**, **STREETS OF SAN FRANCISCO**, **CHARLIE'S ANGELS**... they were good gals. I did three or four of those 'cause Aaron Spelling was a good friend of mine, he gave me lots of parts and Quinn Martin did too. Any time they wanted a bad guy, like Son of Sam, they'd call me."

**HOLLYWOOD MAN** aka **DEATH THREAT** (PV #2) starred Stroud's friend William Smith. Ivan Reitman produced and William Fruet directed the controversial Canadian **DEATH WEEKEND** aka **HOUSE BY THE LAKE** (76) with an **I SPIT ON YOUR GRAVE** type revenge plot. Stroud stars as Lep, leader of a group of sadistic punks who terrorize a rich womanizing dentist and the model he brought to his remote estate. Brenda Vaccaro from **MIDNIGHT COWBOY** who was Michael Douglas' girlfriend at the time starred as Diane. "Talk about a lot of time on screen, that was a lead role for me. I lived with Brenda Vaccaro for two years. Brenda's great. We had a deep deep love. We almost got married. That was around the time of **THE HOUSE BY THE LAKE**." AIP/Hallmark released it

to drive-ins on a Three House Of Horror bill with **LAST HOUSE ON THE LEFT** and the much lighter **HOUSE THAT DRIPPED BLOOD**. **SEARCH AND DESTROY** aka **STRIKING BACK** (78) was another violent movie directed by Fruet. Stroud and Perry King starred as Nam vets in Niagara Falls who are tracked down by a Vietnamese soldier that they had abandoned. Robert Aldrich's **THE CHOIRBOYS** (77) from Universal was based on Joseph Wambaugh's book about L.A. cops. It was a box office flop but the semi fictional **THE BUDDY HOLLY STORY** (78) from Columbia was a critical and box office hit. Gary Busey (whose drug use and motorcycle crashes soon rivaled Stroud's) starred, Stroud was the drummer Jesse, and Charles Martin Smith was the guitarist Ray Bob. All three actors played their instruments in the movie and

played out live to promote it. Busey was Oscar nominated and the soundtrack LP charted. Stroud announced he wouldn't do any more TV show guest villain roles.

A smaller role was in the **THE AMITYVILLE HORROR** (79), Stroud's last role for AIP which would soon become Filmways. He played the priest Father Bolen. "I think it's the best in the series. The sequels suck! Did you see any of them? First of all, there's only a true **AMITYVILLE HORROR**, and it's the one with Jimmy Brolin, Margot Kidder, myself and Rod Steiger. The sequels were a hundred percent junk. They were just trying to redo the original. But the real Amityville was a great thing. It was a small part, but I got to work with Rod Steiger, and we shot over in Long Island, New Jersey. We were in Connecticut, it was great, great shoot. We shot with all of the costars, and Rod Steiger was great. He taught me a lot about taking my time a little more. That

sometimes in your life you should think it over for a second before you speak. Even if you know the answer. When you are acting, you have to learn to lie. Even to lie with your eyes. There must be a lie in your eyes. He taught me a lot of stuff about that. And Stuart Rosenberg, that was another good director. I didn't think it was the scariest movie in the world, to say the truth."

In 1981 Stroud married flight attendant Linda Haynes (his third of four wives) and made his first public admission of his drug abuse problem. He claimed to have spent "a million dollars on drugs, alcohol and women." He started surfing again and lost weight. In **THE NIGHT THE LIGHTS WENT OUT IN GEORGIA** (81) he's a deputy sheriff who kills the country singer hero (Dennis Quaid). Mark Hamill played his partner. In '83 Don Stroud won a celebrity surfing heat at Manhattan Beach which was broadcast on **ABC WIDE WORLD OF SPORTS** and was featured in *Surfing* magazine. **SWEET 16** (83) was a low budget horror indy with a cast including Bo Hopkins, Susan Strasberg, and Patrick Macnee.

The on again off again **MICKEY SPILLANE'S MIKE HAMMER** (see our Spillane interview in PV #28) was a show known for the cool theme song ("Harlem Nocturne"), big breasts, and cast member coke use. Stroud, who wanted the lead, was cast as Hammer's cop friend Pat Chambers. The series stopped production when star Stacy Keach went to jail. "Stacy Keach is my bro, but I've got to go straight for the throat. When he got popped if I'd been with him I would've got popped too. Most people who do TV, if they do 22 shows a year, that's a major accomplishment. We had 44 shows ordered and then he got busted. Everyone lost their job and some of those people didn't get work for years after that. That was tough. He didn't get busted for possession, he got busted for smuggling, at the airport in London. He's my dear



THE BUDDY HOLLY STORY



friend but that bust really hurt him. Now he's finally working again. But look at some of these guys today, like Robert Downey Jr. or Charlie Sheen. They get busted and a limo picks them up at jail and delivers them to the set! Talk about some lucky mother-fuckers. Think about that."

In '85 Stroud was cast as the surfing Kahuna on *GIDGET'S SUMMER REUNION*, a pilot shot in Hawaii for a short lived syndicated series. He said in an interview "I've been straight for four years now." He played a crooked police Sgt. in the comedy *ARMED AND DANGEROUS* (86) with his doomed friend John Candy. He played a hit man in Hector Olivera's *TWO TO TANGO* filmed in Argentina and was in a nude love scene with Adrienne Sachs. "We were doing a low budget film called *TWO TO TANGO*, and Roger Corman was producing. He's done a lot of films down there. It was a great situation and Hector Olivera was one of the greatest, nicest, best directors I've ever met. He was just a wonderful man. And Argentina... You know, when I went from Hawaii to Los Angeles, and then went to New York, I thought 'Wow, New York is really different from Hawaii, and Los Angeles is really different from New York.' And then you go to Argentina, and think you're going to some kind of third world country. Oh, Argentina was, from all the countries I've been in throughout the world, one of the greatest, and I've been to almost every country there is. Well, I fell in love with Argentina so much. The people, the men and the women, they were just wonderful, wonderful people and the food... I never had steak like that in my life! All the wonderful costars I had in the movie, and all the extras. We all had mate (a local beverage) in the afternoon. I played a lot of tennis down there, I was in great shape. And I still think the movie is great, and Hector is really a special guy and I wish him the very, very best of luck. I remember *LA NOCHE DE LOS LAPICES* (The Night Of The Pencils) which he directed, was excellent. It was a great experience, I can't say enough about how much I enjoyed being in Argentina and staying there. And I was there for a couple of months too, which was great. I really got the feel of the people, and the food, and it felt good. Roger got me the part. And he loves Argentina too." *COCAINE WARS* and *PLAY MURDER FOR ME* were some other Argentine Corman productions.

The biggest movie in Don Stroud's career was *LICENCE TO KILL* (89). He played the right hand man to Sanchez (Robert Davi). "My agent calls up and says 'How'd you like to go to Acapulco for 20 weeks?' I won't mention the number but it was more than \$15,000 a week! Then they called me and said that they had changed their mind, and I wouldn't be able to play the original part. So then they offered me this smaller part. So I got the part of Howard. Same twenty weeks, same money, same deal. The other part was Felix Leiter, the guy that got married at the beginning of the movie, that got knocked off and eaten by the shark. But Howard turned out to be a great, great part. Doing that film was cool. I spent twenty weeks in Acapulco and Mexico City. What more would an actor want than to be in a James Bond

movie? I had the time of my life! I worked every day for a few hours, they picked you up with a limo, Robert Davi, Timothy Dalton, John Glen... another great director. I really have worked with some excellent directors. Doing James Bond, it's fun to do the movie, but it's more fun to travel the way they do. You'll never travel like this. You fly in Lear jets, and fly to these islands, these exotic places, and there are a lot of exotic people around too. Let me tell ya. The stuntmen were brilliant. They were all English stuntmen. These guys have so much balls... I mean, they hang from helicopters and drop into the water, drag from the back of planes. These guys are incredible. I love all those guys, wonderful stuntmen. So I did some good films, and I loved James Bond. I've done over 100 movies, but making a James Bond movie, man... Acapulco is like, you leave the hotel at night and you think 'should we go this way or that way?' There's 500 whore houses this way and 10,000 clubs that way. 'Well do you want to get fucked or have a drink?' 'Let's go have a few drinks first!' You can get used to a place like that."



LICENCE TO KILL

"To be a good actor you have to be a little tough to get through the soft parts. Like you finish doing a James Bond flick, you think, 'Well I'll probably never work again.' After two weeks of no phone calls then you're sure you'll never work again. And most guys don't get calls every two weeks, you might get a month without working and then you're sure that it's fucking over. I know so many guys who were doing TV series, making 80 or 90 thousand a week, and they quit the fucking series to go become a movie star! I could name ten of 'em, like that guy Larry Wilcox from *CHIPS*, they quit to be a movie star and then they never make any movies." He was a drug lord in *CARTEL* (89) with William Smith and Miles O'Keefe. In early 1990 Stroud was pulled over for reckless driving and arrested for carrying a concealed .357 magnum under his seat. He then was busted in South Central L.A. as part of a drug dealing crackdown. He was allegedly buying

from the late actor James Wainwright (who he had been in *JOE KIDD* with) while making *TWISTED JUSTICE* with Jim Brown. Incredibly the police let him go.

But things got worse. He tried to help a young man who was being mugged by six guys in NYC's Greenwich Village. The victim got away but Stroud was stabbed 10 times. He had emergency operations but lost an eye and suffered partial facial paralysis. He had to go through rehabilitation while going through another divorce. That's when he gave up drugs and booze. The roles got worse and worse. He was in Fred Olen Ray's *MOB BOSS* and another direct to video comedy with a perfect title - *DOWN THE DRAIN. THE DIVINE ENFORCER* (91) with a kick boxer priest hero was one of the most bizarre ones. Stroud plays a serial killer who thinks he's a vampire and the cast includes Jan-Michael Vincent, Eric Estrada, and Jim Brown. "Oh, God, I never thought someone would ask me this question! That was a great, great little film. The film itself was incredible. It was a low budget film, it was a non union film, I even had trouble with the



union over that film. It's the last time I ever worked non union, because I'm on pension now, and I won't mess with my pension (laughs). So they came and offered me a thousand bucks a day to be in the movie. And being in a low budget film where they paid you cash under the table, it's as good as ten thousand a day, or as two in my business. And my business is cheap! (great laugh). What a great, great part that was. I do a lot of autograph tours all over the country, and a lot of times people ask me stuff from that picture and I haven't paid much attention to that film. But I'm glad I did it. It was back on those low budget days, when I was doing a lot of B-films."

"Jan-Michael Vincent was in that one. I'm playing a psychopath and Jan is a priest and we're doing a scene where we're in a confessional booth and he's so fucking drunk that he has a guy behind him holding him up and another guy in front holding his lines! He's driving this car up Topanga Canyon and the car stalled just three blocks from his house. So he walks to his house, drunk out of his mind at four in the morning, gets a shotgun, walks back to the car and shoots the car about 50 times. And then he walks home! Lucky thing no one was sleeping in the back seat. He's a lucky son of a bitch, he should've done time for that but the judge said 'I'm going to give you a blessing,' and let him off. He's a great kid but it's a shame when you have to hire a bodyguard to keep you sober. Anyway, I wish him the best, he's been down a long hard road."

Even cheaper were several Donald Jackson movies (see PV #36), also with William Smith and Brion James (PV #20), but more TV roles were offered and producer Roger Corman started to hire Stroud again. "Roger is just magical. I've known him for thirty something years now, and he helped me a few times when I was really down. He got me a lot of jobs. God bless Roger Corman! He's done a lot of little great low budget films, with real good actors. He pays them a few bucks but keeps 'em working and it's wonderful. And he always comes through for you. He came through for a lot of actors. I know a lot of actors who can say this. He just kept me in the business. Roger is always kind of there, because of these little B-films that take a lot of money and are on Showtime and all this."

Stroud's best movie in many years was the Mexican DANCE

WITH THE DEVIL (PV #32) by Alex De la Iglesia and starring Rosie Perez. He played Marcelo Santos in a sort of sequel to WILD AT HEART. "God, that's another great director! You know, I'm very fortunate for an actor. A character actor gets those monster parts, but I get to act with the best directors in the world. And Mexico City, oh I love Mexico City. We had a wonderful time there. The director, the producers, everybody in that situation... And they are all from Spain. The actors were wonderful in that film. It was a KILLER'S INSIDE OF ME type of film. But with Alex it was like this: he was looking for someone to play that part and he was running out of time, and they were in Los Angeles looking for an actor and I got the call and I went there, and of course my eye was bad, and had this look about me... I auditioned and got this weird, weird terrific part. And Alex told me 'You are lucky, because I said: The first guy that crosses the door and can play it straight will get the part.' And you never get the part that easily. They see a lot of people, and when they've seen the first hundred people, then they get serious about someone. Then, towards the end, when they haven't found anybody, someone yells 'There's our guy!'"

Stroud lives in Manhattan Beach with his wife of many years Teri and has a retirement home in Cambria near the Hearst mansion. His most recent roles were in WILD AMERICA, a high quality Warner production with kids and wild animals, the kids movie LITTLE BIGFOOT (from PM), two more for Corman (HAUNTED SEA and DETONATOR), and MEN IN WHITE, a Fox

Family TV movie that spoofs DR. STRANGELOVE (!) and other sci fi movies. It was his third feature with the late Brion James. "I'm semi retired. It's lost a lot of the glamour. I'm taking some time off. Besides S.A.G. has the best pension plan in the world. You know 90% of the actors I've worked with, I see them at shows (fan conventions) but I don't really keep in touch with them. Because I don't like to do that whole 'Give me my limo, talk to my press agent' routine, that whole attitude some actors have. You know most of these guys wouldn't give you the time of day, but it's my pleasure to sit down and talk with you guys."

Thanks to Gene Freese and Bowell would like to thank Steve Watson, Dave, Marlon and Fred.

PV



With interviewer Bruce Earl Bowell

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# Jan Shepard

Interview by Professor Fred Hopkins

Jan Shepard has far too much energy and enthusiasm to be a 50 year movie and television veteran! Not only is she not burned out on Hollywood, but she is an unending source of fascinating and often insightful stories about the actors with whom she has worked—in everything from big-budget pictures to classic 1950s schlock horror turkeys. Shepard co-starred with everyone from Dan Duryea and Yvette Vickers to Elvis Presley and back again, and through the friendships that she formed, she was able to gain an insider's view of Hollywood during the golden (and extremely Psychotronic) decades of the 1950s and 60s.

It all started in Quakertown, Pennsylvania. Jan had been in all her high school plays and though she made regular trips to New York City; Atlantic City; and Washington D.C. to catch Broadway shows whenever possible, she had always wanted to be in California. One summer, Shepard went out to visit her cousin in Los Angeles. She never came back. "I joined a theater group in California and I started doing some 1/2 hour religious shows on a program called THIS IS THE LIFE. At the time, my roommate was Amanda Blake (later Miss Kitty from GUNSMOKE). Amanda had been cast in SABRE JET (53), starring Robert Stack, and she mentioned that I'd be perfect for a part. I played the wife of actor (later director) Jerry Paris. Although the film was a Korean War movie, it wasn't about the planes so much as about the families and the wives. Coleen Gray, who also starred in the film, later married the man who designed the real sabre jet, though she didn't know it at the time!" Louis King directed the Cinecolor United Artists release which also featured Julie Bishop, Richard Arlen, Leon Ames, and Kathleen Crowley.

A big break that was destined not to happen occurred a short while later, when Jan was asked to try out for the female lead opposite Marlon Brando in THE WILD ONE (54). "I interviewed with Stanley Kramer for the role of the waitress. He liked me and said they'd like to use me, but the studio system was still happening then and Kramer said they had to go with a studio contract person." The part ultimately went to Mary Murphy, who gave a somewhat downbeat performance.

Undaunted and still happy for the opportunity to work, Jan immediately headed for the burgeoning television market. She played Marcia Stanhope, a semi regular character on CAPTAIN MIDNIGHT, a Cold War era anti Communist Saturday morning

kid's show. 39 episodes, filmed by Screen Gems were also broadcast in prime time for a while. Ovaltine and Kix cereal were the sponsors and it first played on CBS from Sept. '54 to Jan. '56. The Captain's Silver Dart plane was "Courtesy of Douglas Aircraft U.S. Navy." When syndicated, the series was retitled JET JACKSON, FLYING COMMANDO because Ovaltine owned the name Captain Midnight (going back to the 30s radio version). Every time the character name was said, Jet Jackson was dubbed in. The JACKSON version played until the early 60s and in many countries. Decoder ring premiums were still be offered in 1959. Star Richard Webb, a WWII Captain, later wrote a book on reincarnation. Towards the end of his career he was in BEWARE THE BLOB (72) and WEREWOLF OF WOODSTOCK (75). The comic relief mechanic Inky (or Ichabod) was played by Sid Melton, later known for his roles on MAKE ROOM FOR DADDY (59-64) and GREEN ACRES (66-69). Alan Soule (a long time DRAGNET regular) played scientist Aristotle (or Tut). Director Ross Lederman had been a Hollywood director since the 20s and was specializing in TV westerns by the 50s.

"Television in the 1950s was great because no big movie stars would do it. That gave younger, less-known actors the opportunity to work and act in a variety of roles and projects. We would shoot

two TV shows a week. It took 2½ days to film a half-hour show. I was on a lot of programs by the ZIV Network, including HIGHWAY PATROL, SEA HUNT and SCIENCE FICTION THEATRE. I remember an outstanding SCIENCE FICTION THEATRE episode (The Lost Heartbeat) where I starred with George Nader, Philip Reed, Zachary Scott, and an orangutan. Zachary Scott worked in his bedroom slippers. He was such a good actor that when I had to hit him for a scene, I was afraid he was going to hit me back! The plot was about



Paul Stewart, Elvis and Shepard on the set of KING CREOLE

the sun being used as an energy source for an artificial heart. The only other thing I remember was that the orangutan had a hairdresser and I didn't!" Jan also starred in numerous other television programs, predominately westerns, during the 1950s. The WANTED: DEAD OR ALIVE show starred Steve McQueen. "Steve McQueen was very much a giving actor to work with. He drew you into a scene. It was always difficult shooting scenes for SERGEANT PRESTON OF THE YUKON, since we had to walk around in fur parkas when the temperature was at 90 degrees! Everyone was wringing wet and had to walk around in this awful, phony snow." CIRCUS BOY starred Mickey (Dolenz) Braddock. "Mickey Dolenz was a little blonde boy when we were doing CIRCUS BOY. He was very professional and enjoyed his work. In the episode I was in, I played a young woman who falls from the trapeze. When it was aired on TV, my four-year-old son watched me fall. He asked, is that lady going to be alright? He never ever watched me in another TV show again. He doesn't to this day!"

Jan's goddaughter was a busy, up-and-coming actress named Dolores Hart. Hart had been signed to do a film called KING CREOLE, based on a Harold Robbins novel called "A Stone For Danny Fisher." The novel, arguably Robbins' best, was a very socially-conscious tract about a slum kid with strong potential, whose



bright future gets clouded by his involvement with gangsters. There's a lot of enmity and violence between the young Vic Morrow (who had played the same kind of vicious hoodlum role in *BLACKBOARD JUNGLE* - 55) and Elvis Presley. *KING CREOLE* also starred Dean Jagger, Walter Matthau, and Carolyn Jones. "Dolores told me that she, Ty Harden (P.T. 109), and Valeri Allen (*I MARRIED A MONSTER FROM OUTER SPACE*) had all been signed for *KING CREOLE*, with Elvis Presley. Dolores said there was a wonderful part as Elvis' sister that I would be perfect for. I contacted Paul Nathan, associate producer for Hal Wallis, and he said they'd like to screen test me for the role. Peter Baldwin, a busy actor at the time, was doing the Presley part during the screen tests. I was tremendously disappointed when I discovered they were testing five other actresses as well as myself. I was the sixth to be tested and I strongly believed I wouldn't get the role. But I did get it, and I was signed to play the role of Mimi Fisher." *KING CREOLE* was directed by veteran director Michael Curtiz.

Remember that the early pre-BLUE HAWAII Presley flicks had good directors, scripts, and production values! *KING CREOLE* was Elvis' third film, following his massively successful debut in *LOVE ME TENDER* (a western originally titled "The Reno Brothers," which was already half-filmed when Presley signed on) and the equally profitable *JAILHOUSE ROCK* (co-starring Mickey Shaughnessy and featuring the greatest rock'n'roll choreography of all time-later repeated on Elvis' '68 Comeback show). Everything should have been perfect but there was tension on the set. "Michael Curtiz had wanted James Dean for the role of Danny Fisher, but when he died, the film was turned into a musical and given to Elvis, which was not what Curtiz wanted at all. He wasn't excited about Elvis or anyone else in the cast, and he didn't want the music. Curtiz kept purposely mispronouncing my name during all of my shoots. And a lot of my best scenes wound up on the cutting room floor. But it was my first big movie. It's thrilling to work with professional people like Carolyn Jones, Paul Stewart, and Dean Jagger (who was in about every other film that was released at the time!). These people are performing with you and they make you feel like you're one of them. They were all extremely gracious. And by the end of the film, even Michael Curtiz told me he was glad I was there."

1958 was a stellar year for Elvis Presley, perhaps his biggest. During this twelve month period he charted in the Top 40 with eight hit singles. Two of these tunes, including "Hard Headed Woman"/"Don't Ask Me Why" from the soundtrack of *KING CREOLE* Creole, topped out at #1. Another rocker from the picture, "Trouble," became a popular part of Elvis' live performances. Ironically, one of the catchiest tunes Presley recorded for the film, a slow blues called "Danny Is My Name," was somewhat ignored on the soundtrack and in the film, but it later became a hit for Sun-rockabilly-turned-pop-singer Conway Twitty (#6, MGM, 1960) under the title, "Lonely Blue Boy." The only other performer to have a bigger hit than "the King" from an Elvis movie was German balladeer Joe Dowell ("Wooden Heart," #1, 1961, originally featured in *G.I. BLUES* by Elvis a year earlier). Not that Presley cared about any of this at the time. "Elvis never

had a dime on him. He was a big teddy bear, who'd always say 'I don't have any money!' There was a five-and-dime store on a nearby stage, and Elvis would take these earrings and neckless from there. Then he'd show up in my dressing room with these dime store earrings for me. I told him he'd have to return them and he'd laugh. Elvis loved his role as Danny Fisher. He loved doing it and he surprised everyone. Here's this rock'n'roll singer from Memphis who was also a wonderful actor. The music inside him was what made him such a marvelous actor. Elvis had perfect timing. No one had to tell him how to read a line or when to pause. His instincts, developed from live performances, were always right. Elvis wanted to be a good actor, and everyone thought he would be the next Sinatra. We worked together for a week and a half mainly in a hospital scene where Elvis and I have to cry. We cried day after day. Even Michael Curtiz finally asked us: 'How can you keep crying every day?' When Elvis' mother died a short while after filming, it was like a scene out of the movie." As a final twist, it was Jan Shepard who accompanied her goddaughter, co-star Dolores Hart (who had also played Elvis' female lead in *LOVING YOU*), to the studio in 1963, when the popular actress informed the director of her upcoming motion picture that she was leaving Hollywood to become a Benedictine nun. She remains one to this day.



Sid Melton and Richard Webb (*CAPTAIN MIDNIGHT*)

Shepard's next film was the infamous 1959 AIP release, *ATTACK OF THE GIANT LEECHES*! The plot concerns a gaggle of initially peaceful environmentally concerned giant leeches who live in a fetid swamp near a Tobacco Road type small town. The leeches don't bother anyone until their swampy domain gets invaded by a group of pesky, unhygienic looking poachers and a sleazy adulterous wife and her apologetic lover. Enough is enough, figure the giant leeches and they attack. The remaining tension in the film stems from the conflict between the

extremely straightfaced park ranger (who wants to preserve the living organisms in the swamp and come up with a scientific solution) and the old town doctor (who just wants to blow the crap out of the leeches and nuke the entire swamp). Jan stars in the uncomfortable role of the park ranger's wife who is also the cranky old doctor's daughter.

"I read for *ATTACK OF THE GIANT LEECHES*. Director Bernie Kowalski held auditions and I got the part. It was then I discovered that I was pregnant! Kowalski said they were filming another movie back-to-back with *LEECHES*, and due to the weather, they were going to do that film first, then do *LEECHES* two months later. I thought I'd still be fine, as long as I wore the right clothes. Unfortunately, two months became three months and it wasn't until five months later that we started *LEECHES*. I was running all over town finding clothes that wouldn't make me look pregnant! I had them fooled until the director asked me to do a scene in the swamp (I don't know if the giant leeches were going to be involved or not). The swamp was the same location where they later filmed *FANTASY ISLAND*, and the water was completely stagnant, dirty and non-moving. I finally told Bernie Kowalski that I was pregnant. He agreed it wasn't a good idea for me to get in that filthy water, so he threw out the scene."

To go straight from a supporting role in a film headlining the



52 on LIGHTS OUT, THIS IS THE LIFE  
 53 SABRE JET  
 54 CAPTAIN MIDNIGHT (JET JACKSON, FLYING COM-  
 MANDO) (series, to 56)  
 on INNER SANCTUM, DEATH VALLEY DAYS  
 55 on SCIENCE FICTION THEATRE, HIGHWAY PATROL,  
 THE LONE RANGER, TALES OF THE TEXAS RANGERS  
 56 on SCIENCE FICTION THEATRE, WYATT EARP,  
 SERGEANT PRESTON  
 57 on SCIENCE FICTION THEATRE, SEA HUNT, CIRCUS  
 BOY  
 58 **KING CREOLE** (Par.)  
 59 **ATTACK OF THE GIANT LEECHES** (Sinister)  
 on MAN AND THE CHALLENGE, ADVENTURES OF RIN  
 TIN TIN, RAWHIDE, TRACKDOWN, WICHITA TOWN  
 60 THE CLEAR HORIZON (CBS series)  
 on WANTED: DEAD OR ALIVE, RAWHIDE  
 61 on LARAMIE (twice), GUNSMOKE, GUNSLINGER,  
 RAWHIDE, BAT MASTERSON, STAGE COACH WEST,  
 THE BROTHERS BRANIGAN

62 THIRD OF A MAN  
 on LARAMIE  
 63 on PERRY MASON  
 64 DELLA  
 on PERRY MASON, GUNSMOKE  
 65 on PERRY MASON, THE VIRGINIAN, CONVOY  
 66 **PARADISE, HAWAIIAN STYLE** (Par.)  
 THE DOOMSDAY FLIGHT  
 on THE VIRGINIAN (twice), BONANZA  
 67 on IRONSIDE, GUNSMOKE, THE F.B.I., THE HIGH  
 CHAPARRAL, THE ROAD WEST  
 68 on THE F.B.I., THE HIGH CHAPARRAL  
 69 on LAND OF THE GIANTS, THE VIRGINIAN (twice)  
 70 on THEN CAME BRONSON, MARCUS WELBY, M.D.  
 72 THAT CERTAIN SUMMER  
 on LONGSTREET  
 73 on THE ROOKIES

most popular rock'n'roller in history to starring in **ATTACK OF THE GIANT LEECHES** might at least give most actors cause to wonder, but Jan never gave it a thought. "I was just delighted that I got the role. When you're starting out you want to work as much as possible. It's flattering to know that these directors want you. We were thankful for the opportunity to do films. The actresses I knew, such as Fay Spain or Angie Dickinson, all wanted motion picture credits that they could put in their resumes. They wanted to be able to say they were starring in movies." Due to her pregnancy, Jan's role as the female lead in **ATTACK OF THE GIANT LEECHES** is a little bit....uh... sedentary! She doesn't actually move around or even do anything other than assuming the role of verbal punching bag, consistently inserting herself physically in between her tree-hugging Park Ranger husband and her bellicose Republican father who just wants to blow the giant leeches up-real good! When her husband's pro-leech philosophy of not harming the environment begins to clash violently with her father's tactical nuclear solutions, Jan always de-stresses the situation with such lines as 'More coffee, Dad?'

When the old curmudgeon makes an unauthorized, unsuccessful attempt to blast the swampy critters into Leech Valhalla (only serving to further piss the leeches off), Jan faces her husband and utters the immortal line: 'You're not going to throw Dad in jail, are you?' Don't forget to add in excellent performances by Yvette Vickers and Bruno Vesota and you have a horror camp classic.

In answer to my queries about what the leeches actually were (they sort of look like, dark, stock footage, out-of-focus octopi), Jan answers: "The leeches were made out of old inner tubes. They had stunt men inside of them. When the stunt men would get caught against rocks in the water, the inner tubes would get ripped. Then the crew would put tire patches on the tubes and send the leeches back to work! I enjoyed working with everyone on **LEECHES**. I had done TV shows with Ken Clark (my husband in the movie) and I knew Gene Roth (the sheriff) very

well. It was a month long shoot and it was fun!" Gene Roth, who specialized in playing ineffectual, somewhat grumpy, sheriffs, reprised his perplexed lawman role in another horror/sci-fi classic, **EARTH VS. THE SPIDER**.

For the next few years, Jan would appear steadily in more western series including **THE VIRGINIAN**, starring a young actor named James Drury. Drury would be the co-star of Jan's next film, **THIRD OF A MAN** (62). This undeservedly-obscure shocker bears the puzzling tagline: "THREE SEPARATE PERSONS—ONE PERSONALITY!" Made in the early 60s, the absolute heyday of psychological thrillers (**PSYCHO**, **THE COUCH**, **THREE FACES OF**

**EVE...**), **THIRD OF A MAN** also boasts the acting talents of Simon Oakland (best known from **KOLCHAK**, **THE NIGHT STALKER**) and 50s horror/sci-fi veteran Whit Bissell. In the film, Jan is married to Oakland, who is sent to a mental institution. She is then attacked by his brother, Drury, causing the enraged Oakland to escape and return for revenge. "THIRD OF A MAN was a very small film. But it was skillfully filmed to make every frame look beautiful. Whit Bissell played a doctor." **THIRD OF A MAN** is extremely hard to find and rarely shows up on television.

Director Robert Lewin later was a **STAR TREK** producer and writer.

Jan's next feature film was 1964's **DELLA** (Fatal Confinement), starring Joan Crawford and Diane Baker, in a story about a wealthy, spooky widow who lives with her strange daughter on a piece of waterfront property that is desperately needed by land developer Paul Burke (**DADDY'S GONE A HUNTING**). The whole town will be reinvigorated and reborn if the development can proceed (no one gave a rip about environmental impact back then) but Crawford is acting weird and has a horrible secret and it doesn't look like the sale will happen. Jan plays the secretary and is backed by a stellar cast of Psychotronic character actors including Otto Kruger, Charles Bickford, Richard Carlson, and Voltaire Perkins. Perkins (**DIVORCE COURT**) virtually built his career in television and movies playing bored, dismissive, somewhat conde-



Elvis and **KING CREOLE** women: Jan Shepard, Dolores Hart, Carolyn Jones and Liliane Montevecchi.



scending judges (though he had no actual legal training or experience). "I remember that President Kennedy was assassinated while we were filming *DELLA* and an actress came running on to the set and said our President had been shot. No one knew what to think. Then she said 'Really. It's on the radio.' I was sitting talking with Dan Duryea when I learned that Kennedy was shot and I was with Dan Duryea when I found out I was pregnant! Della was a television pilot for a projected series called *Royal Bay*. When the series didn't sell, the pilot was released as a film."

1966 brought Jan a featured role in yet another Elvis Presley musical, *PARADISE, HAWAIIAN STYLE*. Except for *CHARRO*, which was a non-musical Western, and the performance films, every Elvis movie after *BLUE HAWAII* (60) followed the same slap-

happy formulaic plot of Presley, the carefree womanizer, meeting a beautiful lady under questionable circumstances, losing said beautiful babe, befriending a little kid, and then getting reunited with the lady right before the end of the last reel so they can both warble the exit tune while the credits pop on the screen. Apparently Colonel Parker, or Hollywood, or somebody, felt that just thematically imitating *BLUE HAWAII* in film after film was not good enough, so Elvis had to remake *BLUE HAWAII* in this movie. This time, the king is a happy-go-lucky helicopter pilot who goes into business with fellow chopper jockey, Danny Kohana (Jimmy Shigeta), all the while trying to either make love to or dodge the advances of sexy Julie Parrish. This was Elvis' 20th film and, unlike *KING CREOLE*, the soundtrack hits were no longer happening, especially when you have to warble tunes like "Drums Of The Islands" and the infamous "Queenie Wahinie's Papaya" (!?). "By this time, Elvis was awfully jaded. It had been eight years since we worked together in *KING CREOLE* and he had completely changed. He was no longer excited about acting or the movies. Charlie Current was Elvis' choreographer. He would try to show Presley the moves to make, but Elvis would be looking out at the sunset. He just didn't care. He wasn't doing good movies anymore, but he didn't have to, and the studios didn't care. He was still Elvis and people would gladly pay money to watch him read the phone book! I met with Elvis on the set and we spoke about the old days, but he was not the same person I had acted with in *KING CREOLE*. In those days, he would walk right up to you and kid around. On the *PARADISE* set, he had these Memphis guys around him all the time. They wouldn't let anyone near him and they kept him isolated from what was happening."

Jan plays the comic role of Jimmy Shigeta's beleaguered wife, Betty Kohana. Throughout the movie, Betty will appear, with about six children in tow, asking Danny to give her a break and take care of the kids, but just as he's about to oblige, Elvis turns up and he and Jimmy fly away, leaving poor Jan surrounded and overrun by the out-of-control offspring. It's quite funny in a politically incorrect kind of way. Although *PARADISE, HAWAIIAN STYLE* is not highly rated by Elvis fans, it does have a cult following

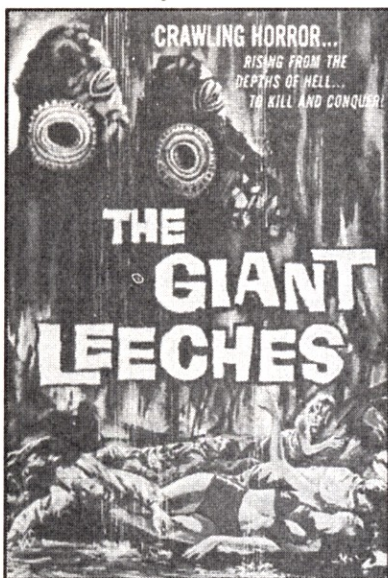
among helicopter enthusiasts and pilots, as it features many scenes of vintage 60s choppers.

Jan's next film was the 1966 Rod Serling TV movie, *THE DOOMSDAY FLIGHT*, where she played one of the passengers, Mrs. Thompson. "We spent 2½ weeks inside the cabin of an airplane filming it. Jack Lord played an FBI agent on the plane and I played his wife." For the next six years, Shepard would concentrate more on television roles. She appeared in an episode ("Gleam Of The Eagle Mind") from the popular cult series, *THEN CAME BRONSON*, starring Michael Parks as a disillusioned young biker motoring across America in search of America, and not finding it anywhere! "Michael Parks was an extremely high maintenance actor at the time. He had to have a lot of care from the

crew and everyone else. He may have been on something back then, I don't know. The show had an interesting premise, about Parks riding his motorcycle from town to town, and he was a good actor, but strange."

Shepard's final film was *THAT CERTAIN SUMMER*, a controversial 1972 TV movie starring Hal Holbrook as a gay man who comes out of the closet and admits his relationship with another man (Martin Sheen). "This was one of the first films about gays. Hope Lange (former Elvis co-star) was in it, as well. Martin Sheen is my brother and Joe Don Baker is my extremely intolerant husband." After *SUMMER*, Jan more or less left the Hollywood grind to concentrate on real life. "By the 1970s, the scripts were getting far too raunchy. Everybody was taking their clothes off. Even Angie Dickinson had to take her clothes off! It was either that or you had to be a lesbian. All the plots got heavier. For actors, these were bad times. I had a son, so I didn't want to do those kinds of parts. It was a good time for me to get out because I had aging parents that I wanted to spend time with and take care of. I also wanted to be with my own family. My marriage to television actor Dirk London (he was Morgan Earp on *THE LIFE AND TIMES OF WYATT EARP* series) has lasted for fifty years and we have a grown son.

"And then you find, once you've been out of the business for a few years, that you can't jump right back into it. When you're working in pictures you're constantly dieting and working weird hours. You fall out of that very demanding lifestyle. Maybe I could have gotten beyond that bad period of the 1970s and gone back, but by that time I was just into being involved with my family. I loved acting and being with other actors. On television, I got to star with performers like Dan Duryea, Robert Lansing and Barry Sullivan. There were very few people you didn't want to be around, everyone had such a feeling of camaraderie." Besides acting in hundreds of television programs, Jan went from co-starring with The King of Rock'n'Roll to battling giant leeches (while she was pregnant!) and then still had enough energy to star with Elvis again eight years later! With her son fully grown and her husband now writing a book about the wild west, maybe the time is ripe for Jan to consider "Giant Leeches II." Stranger things have happened.



PARADISE HAWAIIAN STYLE

PV





## RECENT

### **EVOLUTION (Dreamworks, 01) P/D Ivan Reitman, S David Diamond, David Weissman, Don Jakoby, P Daniel Goldberg, Joe Medjuck**

Arizona community college biology teacher Dr. Ira Kane (David Duchovny) discovers that a meteor sample contains rapidly mutating and evolving cells. They become various insects, flying dinosaurs, tall blue ape men, then a giant blob in the desert about to divide and multiply. The best looking part of the \$80 million PG-13 comedy is when a dino flies off with a mall shoplifter (a Wynona joke?). General Woodman (Ted Levine) insists that Napalm is the answer and end of the world partying occurs in the streets. Kane is teamed with his black teacher friend Prof. Harry Block (Orlando Jones), the accident prone Dr. Allison Reed (Julianne Moore), and the grinning idiot Wayne (Seann William Scott from DUDE WHERE'S MY CAR?). The three male leads, excited to have new rifles, sing along to "Play That Funky Music White Boy." I like the song by Wild Cherry (from Steubenville, Ohio) OK, but when did karaoke lip synching to old hits become movie entertainment? Kane had lost his Pentagon job because of failed anthrax experiments (this was released last June). Parts, including having Dan Aykroyd as the Governor, are meant to remind us of Reitman's GHOST BUSTERS movies. In those 80s hits Ernie Hudson mostly stood around in the background. Jones (known for those 7Up Yours commercials) is a victim of recurring asshole humor. He suffers a painful anal probe while naked (now that's comedy!) then becomes a human enema inside the foul smelling blob monster. Also with a pair of fat idiot students, lots of Head And Shoulders shampoo, Richard Moll, and an end of the world song. In (much) better days, cinematographer Michael Chapman shot RAGING BULL (80).

### **KUNG POW! ENTER THE FIST (20th, 02) D/S/star/voices Steve Oedekerk, D Yu Wang, P/edit Pal Marshall, P Tom Koranda**

TIGER AND CRANE FIST (aka THE SAVAGE KILLERS) was a 1977 cliché Hong Kong kung fu movie directed by and starring Yu Wang. Using state of the art technology and FX, Wang was replaced as star by an American (Oedekerk) with a little face on the end of his tongue (!?) and the resulting comedy actually played in theaters (rated PG 13). I didn't think it was very funny, but parts look amazing and it's often hard to tell what's old and what's new. A baby fights zombies, holes are punched through people, the zoom lens gets a workout, and if you saw the TV trailer, you know there's a cow. Leo Lee and Ling Ling Tse co-star in the new footage and Fei Lung is Master Pain in the original footage. Oedekerk wrote ACE VENTURA (95), THE NUTTY PROFESSOR (96) and other movies.

### **SUPERSTARLET A.D. (Troma DVD, 00) P/D/S John Michael McCarthy**

I reviewed this Memphis post nuke nudie movie in PV #33 but the new version (introduced by Lloyd Kaufman) has many extras. You get trailers (Troma and JMM), many photos, interviews with Kerine Elkins, Emmy Collins and others,

director commentary, and best of all JMM's appearances on various local TV shows (one is on Fox 13). He claims that he made this in 16 days using 16mm with 16 starlets and says that five different actresses played the lead role of Rachel. He says that the 42 years that Elvis lived (1935-77) where the only worthwhile years of the 20th century (this seems pretty true to me but some readers will be too young to realize it) and that "pop culture is dead." He also visits the grave of Elvis' twin and plugs his ELVIS MEETS THE BEATLES (PV #33) which Troma (or somebody) should also release.

### **VALERIE (02) P/D/S/act Jay Lind, P John Ebert**

18 year old Valerie (Maggi Horseman) goes to a shrink because her father had killed himself and she thinks she's a vampire. When she wakes with blood all over her face, her mother casually assumes that it's from a nosebleed. In her frequent nightmares she and two other females conduct blood ceremonies in a graveyard. Valerie picks up one male victim at a strip club, but doesn't want to hurt the older bearded artist (Lind) that she has fallen for. She gets high and cuts herself up with razors but soon she has no scars and is a smiling teenager

who doesn't want to be a virgin anymore. She also spends time at a dance school and working at a boutique on the Ocean City, Maryland boardwalk. There's more character development and acting than in most regional indy sex/horror movies, but the main attraction is Valerie and her blonde best friend ("Mellanie Love") bathing, showering, swimming, sitting around naked, and walking around naked (inside and outdoors). With TV news segments about the "Moonlight Maniac" in what looks like a real TV studio, product placements for other Lind videos and silent NOSFERATU scenes. Locations include parts of Salisbury and Berlin, MD.

### **IT'S A HAUNTED HAPPENIN'! (02) D/S Pat Bishow, S Jon Sanborne, P Owen Cooper**

The main contenders at a battle of (all female) bands contest weekend held at a haunted house are the Ramones fan Soultakers from the East Village and the

more pro and polished pop band the Darlings. Several music segments are nice colorful recreations of 60s rock musical scenes with dubbed in music by Leslie Gore and the fictional Carrie Nations from BEYOND THE VALLEY OF THE DOLLS. Ginette Marte (who resembles Angela Jolie) is the singing bass player Lydia, and Karla Bruning is rival singer Emma. With Jamie Andrews (scared comic relief Zera), Tonye Briggs, and Louise Millman in several roles. Another female band does a not so great live version of The Standell's "Sometimes Good (Girls) Don't Wear White." With b/w clips from GHOUL A GO GO (to be reviewed next issue), some choice 60s toys commercials and Mexican horror movie scenes, a nightmare, a mad doctor, a gorilla, a visit to Dr. Remember's Collector Store, and a nice scale model of NYC. The theme is a Cowsills song and bits of music by The Zombies, The Knickerbockers, The Goliwogs, The Nazz, Richard Hell, The Clash (RIP Joe Strummer), Blondie and others are heard. It's by the makers of THE GIRLS FROM H.A.R.M. (PV #33)

### **CREATURE OF THE MIST (01) P/D/S Karl Roulston**

After his young wife (Danielle Clardi, seen in flashbacks) has died, the depressed



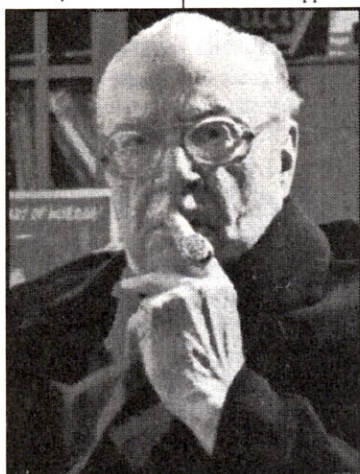
IT'S A HAUNTED HAPPENIN'!



Brian (Joseph Travers) goes to stay at a cabin at Lake Panakee. Like others before him, he becomes obsessed with the legend of a creature that becomes a seaweed draped naked temptress in the lake. He sees her (also Clardi) while swimming and has visions and nightmares of her. She does luring slo mo moves and whispers to him. He runs and runs through the woods. A local museum owner (James Waxwell) shows jars of preserved mutant creatures to Brian. They later come to life. The NIGHT TIDE like tale is related as narrated flashbacks by the older Brian (Alan Jaspur) in the seriously polluted future. A colonial flashback inside of flashbacks shows a (Lincoln Log model) fort being flooded. A ceremony in the woods is solarized with backwards music. A prologue set in 1798 shows the first (Indian) victim of the water spirit. With a mermaid stripper and George Peppard's son Christian. Stop motion animation and other FX are by Brett Piper and the music is by members of The Jazzholes. It was filmed in parts of PA, NJ and NY when the leaves were colorful in the fall. 3263 JFK Blvd., Jersey City, NJ 07306 (201) 792-6846.

**THE CREEP (13 O'Clock Theater, 01) D/edit Mark Del Rio, P/S/cine./score Gary Wray, S Daryl Draeger**

Eddie (Rodney Lee) is an unpredictable filthy obnoxious deranged guy who eats from garbage cans and rants to himself. The time period is early 60s, but he looks like a burned out member of a mid 60s garage band, complete with Brit invasion hair, black clothes and sunglasses. He robs a blind man and trick or treating kids, kills a dog, causes accidents, and starts killing people with an icepick. Bakersfield, CA cop partners Lopez (Joey Garcia) and Stickler (Mel Sparks) try to find and stop "Stinky." Fake newspaper headlines keep up with the crime spree but the killer hides out in a cave. Without being an obvious Ed Wood tribute, the nice looking one hour long b/w feature has Criswell like narration (by Greg Goodsell) and a Kelton The Cop type character. The original score (especially the jazz combo parts) is excellent, as is the cinematography (by Karen Chow). THE CREEP, part of a planned series, is introduced by Forry Ackerman. A lovers lane victim keeps an issue of FM #28 (ISLAND OF LOST SOULS cover) in his car. The DVD includes some cut scenes as extras.



Forry introduces THE CREEP

**NO BOUNDARIES (01) P/D/S/cine./music/star Scott Shaw, P/S/act Richard Magram, P/act Hae Won Shin**

(UNDERCOVER X) L.A. cop Truck Baker (Shaw) meets and falls for Tina (Reiko) who is part of a drug smuggling gang. Another young Asian woman insists that he go to Seoul, then Tokyo for some reason. He walks all over in Japan but the brief Seoul scenes were filmed in the Korean section of L.A. Various gangsters (several are Asian females) talk and argue for long stretches of time. Truck's short partner Joe (Magram) hangs out in a bar where he insists that only PA produces real men and real beer. Some older b/w Scott martial arts training footage is edited in. Scott practices "zen filmmaking" (see PV #36 for Donald Jackson interview). Watch this and you'll see Scott shave, eat a hamburger, eat noodles, drive a lot, walk a lot and use pay phones.

**THE CRAWLING BRAIN (02) P/D/S Ron Ford**

Brothers Stefan (Randal Malone) and Ken (Mark Shady) both move into the home of their bedridden grandmother (silent era actress Anita Page). She had been a nurse for a Nazi brain surgeon (Martin Dorman seen in b/w flashbacks) and has kept his brain alive in a fish tank in the basement since the end of the war. Dorman takes over Stefan and he forces the brother to help find a permanent (better) body. They conduct a series of bloody botched brain transplant operations and the brain (with spinal cord attached as in FIEND WITHOUT A FACE) sometimes leaves the body and strangles people. Victims include several street hookers (all have topless scenes, one is Asian) and a pair of male Jehovah's Witnesses (one has his arm cut off). With some effective solarized POV shots, WW2 newsreel footage and Nazi flags. Athena Demos and Stephanie Beaton play nurses. Parts of Ronald Stein scores from DEMENTIA 13, SPIDER

BABY, and several 50s Corman films are used for the soundtrack. Combs Pictures Int. 1316 W. Robin, Visalia, CA 93291. (559) 739-1293.

**1932**

**SHERLOCK HOLMES (32) D W. K. Howard, S Bertram Millhauser, P William K. Howard**

Holmes (Clive Brook) has a fiance Alice (blonde Miriam Jordan) and an eager young assistant Billy the page boy (Howard Leeds). Both are kidnapped and hidden beneath a pet shop by Prof. Moriarty (the Scottish Ernest Torrence). Moriarty's new international gang of criminals attend a secret meeting in a wax museum behind a shooting gallery. They are Homer Jones (Stanley Fields) from NYC, Hans the Hun (Lucien Prival), Manuel (Roy D'Arcy), and Gaston (Robert Graves). Several impressive sequences are shot like silent classics. A collage of carnival scenes includes a ventriloquist with a dwarf for a dummy and a black wild man from Borneo. When a judge (C. Montague Shaw) who had helped condemn Moriarty to hang is found hung in his office, the thick Scotland Yard inspector Gore-King (Alan Mowbray) declares it was a suicide. Holmes, who works in his Kenneth Strickfadden lab, declares that "fast cars must be stopped" and demonstrates his new "motor wrecking ray." Holmes even appears in drag (with a dubbed in female voice). With Reginald Owen as Dr. Watson, Herbert Mundin (pub owner) and John George as a hunchback. Brook, who was Noel Coward's lover, also starred in THE RETURN OF SHERLOCK HOLMES (29) for Paramount. Owen took over the lead in A STUDY IN SCARLET (33) with Anna May Wong and Mowbray was Lestrade in Universal Holmes movies, which Millhauser sometimes wrote. Prival imitated Erich Von Stroheim, who he had been an assistant director for. This 68 min. Fox release was based on a British play. Little Billy had been played on stage by Charlie Chaplin!

**THE PHANTOM OF CRESTWOOD (32) D J. Walter Ruben, S Bartlett Cormack**

NBC radio aired a Phantom Of Crestwood mystery series then fans had to go to their neighborhood movie theaters to find out "who done it?". The on-screen radio announcer (Graham McNamee) explains that the early multi-media cross promotion offered "100 cash prizes - totalling \$6 thousand" (!) for the best endings sent in by listeners. After some nice actual L.A. street shots, Jenny Wren (Karen Morley), a sarcastic wealthy blonde, blackmails important married older men that she had had affairs with. She's then murdered at her farewell party which all four men had been ordered to attend. Instead of a detective or reporter, there's Gary Curtis (Ricardo Cortez), a smooth international criminal who had planned to rob her who solves the crime. He interviews suspects who relate a series of flashbacks. The killer wears a ghostly mask during a thunderstorm (which washes out the road) and some camera zooms add to the horror elements. With Anita Louise (her blonde sister Esther), H. B. Warner (bank president), Pauline Frederick (his sister), George E. Stone (gangster known as The Cat), Gavin Gordon, Skeets Gallagher, and Bess Flowers. David O. Selznick was the executive producer of the RKO feature, Merian C. Cooper was the associate producer and the score is by Max Steiner. Cortez was Jacob Kranz from Vienna, renamed to rival Valentino. Stanley Cortez was his cinematographer brother. The beautiful Morley was also in MASK OF FU MANCHU (32) and GABRIEL OVER THE WHITE HOUSE (33).

**SECRETS OF THE FRENCH POLICE (32) D Edward Sutherland, S Samuel Ornitz, Robert Tasker**

Paris police detective Francois St. Cyr (Frank Morgan) was based on an illustrated Hearst Newspapers Sunday supplement series. He has a large modern police lab and many workers at his disposal, but relies mostly on his Sherlock Holmes type instincts and in one amusing scene disguises himself as an irate



drunk. Wealthy villain General Moloff (Gregory Ratoff acting and sounding very much like Bela Lugosi) has a mad lab in his castle. He has orphaned Russian flower girl Eugenie Doraine (the striking Danish Gwili Andre) kidnapped, hypnotizes her and teaches her to impersonate the missing heiress Anastasia, in order to obtain a vast fortune in frozen Russian assets (Note: this fortune is still in European banks). St. Cyr orders Eugenie's friendly pickpocket thief boyfriend Leon (John Warburton) to break in past the Chinese guards and gather evidence. Moloff uses a projected film of a charging car to cause crashes (an idea used in *THE MONSTER* with Lon Chaney) and drains the blood from some victims and displays them as statues. St. Cyr discovers skin under the plaster surface of a reclining nude. Also with Arnold Korff (from *BLACK MOON*) as a Russian count, and Rochelle Hudson as a police agent. The RKO feature looks impressive (it uses sets and costumes from *THE MOST DANGEROUS GAME*) and it's fun to see Morgan (*THE WIZARD OF OZ*) in a lead role, but at only 59 mins., *SECRETS* seems to have been cut before the release. David O. Selznick was the executive producer and the music is by Max Steiner. Ornitz later was one of the blacklisted Hollywood Ten. Robert Benchly helped with the dialog. Sutherland directed *MURDERS IN THE ZOO* the same year and Tasker wrote *DR. X*. This has been on TCM.

#### **SIX HOURS TO LIVE (32) D William Dieterle, S Bradley King**

Paul Onslow (Warner Baxter) represents his country Sylvania at an important international trade conference in Vienna. He receives death threats because of his lone holdout vote on a critical issue and is strangled to death while staying at the home of blonde Baroness Valerie (Miriam Jordan). The odd cynical little Prof. Otto Bauer (George F. Marian) who just happens to also be visiting there (along with his latest invention) brings him back to life - for just six hours. The revived former atheist returns from his afterlife experience with extra senses. It's an interesting premise (based on the German *Auf Wiedersehen*) and this great looking "forgotten horror" takes some surprising turns. Onslow offers spiritual comfort to a desperate street walker (Irene Ware) and a widowed mother (Beryl Mercer) in a church. He makes sure that Karl (John Boles), his jilted romantic rival, gets together with Valerie. And he seeks revenge and destroys the machine. When Onslow has flashbacks then crashes his speeding car the scene is almost exactly like one in Fellini's brilliant *SPIRITS OF THE DEAD* Toby Dammit segment. The electric ray/glass case "mad lab" contraption is by Kenneth Strickfadden. When a cable breaks during the resurrection, Bauer's deaf and dumb servant (Dewey Robinson) acts as a human conductor (!). Also with John Davidson (Onslow's worried scarred assistant), Halliwell Hobbes (the Baron), and Edwin Maxwell (police commissioner). A Les Hite jazz instrumental is heard in a club. The 72 min. Fox release was taped from a local Anaheim TV station. Cinematographer John F. Seitz later shot *THE LOST WEEKEND* (45), *SUNSET BOULEVARD* (50) and *INVADERS FROM MARS* (53)!

#### **HELL'S HIGHWAY (32) D/S Rowland Brown, S Samuel Ornitz, Robert Tasker**

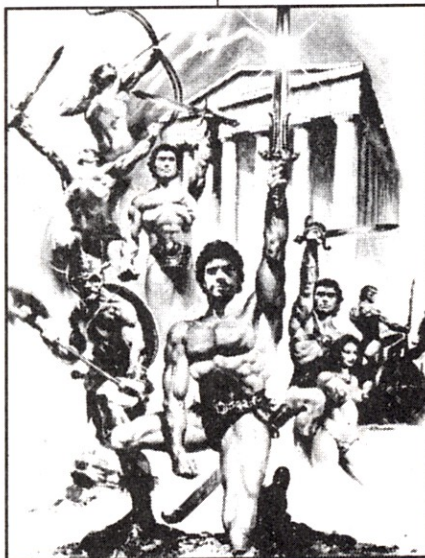
Convicts of the "Liberty" chain gang road crew are overworked and whipped by guards hired by a contractor in the Seattle area. The free laborers are housed in old circus railway cars and have to wear targets on their backs. Prisoner Duke (rugged star Richard Dix) has a new problem when his naïve (and innocent) young brother Johnny (Tom Brown) is brought in, whipped, then chained by the neck in a deadly hot box. When Duke is stripped to be flogged himself, the camera shows the WWI duty American flag tattooed on his back. A lot goes on in only 62 min. and this hard hitting social issue drama has a great cast of character actors. Charles Middleton plays a likable helpful communist

"Comrade" palmreader who is in for bigamy. C. Henry Gordon is Captain Skinner, the sadistic warden, and Stanley Fields is Whiteside, sent to investigate prison abuses after newspapers break the story. Black convicts are segregated except when working. Some of them (actually The Basin Street Boys) sing "John Henry" and a stirring rewrite of "Frankie And Johnny" about a guard murdering his own wife. Others in rare sympathetic roles are played by Clarence Muse (who also wrote the black convict music), Louise Beavers as his wife, Oscar Polk (who is called a baboon by a guard), and Fred "Snowflake" Toombs. There's even a gay cook who isn't an object of jokes. Also with Rochelle Hudson and Louise Carter as the visiting girlfriend and mother, Oscar Apfel (a former director) as the corrupt capitalist contractor, Warner P. Richmond as a guard, and Fuzzy Knight. The score is by Max Steiner. David O. Selznick was executive producer. Brown, from Akron, Ohio, was a radical leftist member of the Wobblies labor union (as was Woody Guthrie). Ornitz later was blacklisted as one of The Hollywood Ten. The RKO release has been aired on TCM. By the way, Elvis' dad Vernon had scars on his back from time served on a similar road gang at Mississippi's notorious Parchman Farm. *HELLS HIGHWAY* and *PHANTOM OF CRESTWOOD* were both on TCM 10/7/02.

### **ITALY**

#### **SEVEN MAGNIFICENT GLADIATORS (MGM/UA, 83) D Bruno Mattei, S Claudio Fragasso, P Alexander Hachoen**

The evil Nicerote (Dan Vadis) who has the power of evil thanks to his witch mom Anakora (Barbara Pesante), wears all black leather and laughs a lot ("Ha! Ha! Ha! Ha!"). He exclaims "I am everlasting!" and orders all the boys in a village killed. Pandora (Carlo Ferrigno, the star's wife) and three other women go to Rome for help. "Giant Barbarian" Han (Lou Ferrigno) joins forces there with gladiator Scipio (American born muscleman Brad Harris). Julia (Sybil Danning), young Vendrix (Robert Murta), Goliath (Ivan Beshears) and two others join them to free the villagers. Gambler Julia, who wins a drinking contest, looks great and the Emperor (Yehuda Efroni) and Empress (Mandy Rice-Davies) watch bikini wrestlers. The fight scenes are terrible and night time action scenes are hard to see. Ferrigno is dull and Efroni is unintentionally hilarious. It was the last role for Vadis who died in '87. This PG Cannon release was filmed back to back with *HERCULES* with some of the same actors. Mattei was known for his sex and violence Emmanuelle and Caligula movies.



SEVEN MAGNIFICENT GLADIATORS

**UTOPIA (Alpha, 50) D Leo Joannan (credited), John Berry, Alfred J. Goulding, S Rene Wheeler, P Tellini, P Raymund Egier** (ATOLL K, ROBINSON CRUSOE LAND) An international trio of lawyers in London keep all of a large cash inheritance left to Oliver Hardy and Stan Laurel but tell them that they do get a boat docked in Marsielle and a small Pacific island. They head for the island with a cook, Antone (Max Elloy), who has no country and a stowaway Giovanni (Adriano Rimoldi). A freakish (nuclear?) storm makes the ocean boil and creates a new atoll with shellfish piled up on the shore. They decide it must be their island utopia so settle in, appoint Oliver president and write a constitution with no rules, no money, no prisons and no taxes. (Did John Lennon see this on the telly before he wrote "Imagine"?) The four men are then joined by the nice Cheri Lamour (Suzy Delair), who had fled from her military fiancé on her wedding day in Tahiti. When uranium is discovered on the atoll it makes the news worldwide and mass crowds of tourists and immigrants arrive. A new (fascist) resident takes over, proclaims law and order and condemns the founders to hang (!). Another big storm saves them but also destroys the atoll. Stan and Ollie then find their island but taxes and laws even follow them there. Ollie is really big and Stan looks old but their



unique last movie is much better than their last MGM Hollywood ones. They do the usual slapstick routines and priceless doubletakes, but in an exotic setting and with a message of world peace through anarchy (!). Versions were filmed in English (narrated by Paul Frees), Italian and French, with the famous comedians dubbing their own voices for all three. It was released in America in '54 and has been ignored or ridiculed here ever since. The late Berry had been blacklisted in America for Communist leanings.

**THE PROPHET (EPI, 68) D/S Dino Risi, P Pio Angeletti, Mario Cecchi Gori**

(IL PROFETA, MR. KINKY) Accountant Pietro (Vittorio Gassman) has dropped out to live alone and celibate without modern conveniences in the hills. After a phony TV documentary calling him "Jethro The Giant" airs, he has to go to Roma to face tax evasion charges. He stays on the loud, smelly, crowded streets until he meets the wild red haired Maggie (Ann - Margret). Maggie wears leather boots and short skirts, rides a motorcycle, and lives at a junkyard commune. She goes to a photo booth and sells her topless photos to men on the street for quick cash. He's angry, irritable, and even violent. When hippies eat his goat he whips and beats them. Puccio (Oreste Lionello), a P.R. man, promotes him as a prophet, he's censored on a TV talk show and is invited to society parties. Soon after the sexy and unpredictable Maggie finally seduces him, he reverts to all his old habits and eventually opens an expensive restaurant - serving goat meat. The best sequence in this uneven part slapstick social comedy is when the camera scans apartment building windows and every person is staring blankly at TV sets. With narrated flashbacks and photos of John Lennon and Joan Baez. The stars had just been in Risi's *THE TIGER AND THE PUSSYCAT* (67). Joseph Green released this in America when it was eight years old. The print looks good but has no credits.

**50s**

**DISC JOCKEY (Fang, 51) D Will Jason, S Clark E. Reynolds, P Maurice Duke**

The years after the big bands and before rock and roll caught on were pretty bland for popular music. This forgotten musical comedy has radio execs worrying about TV and features about two dozen DJs (including Martin Block) in bit parts. They naturally helped hype the Allied Artists release in their local markets. The same clever idea was later used for *JAMBOREE* (PV #27) and *DISC-O-TECH HOLIDAY* (PV #27). Cheerful singer Vicky Peters (Ginny Simms) becomes a receptionist for major DJ Mike (Michael O'Shea), which makes his jealous sarcastic blonde secretary Marion (Jane Nigh wearing a very pointy bra) pretend to be interested in an older candy company president advertiser (Jerome Cowan). Agent Johnny (Tom Drake) eventually makes Vicky a ballad singing star. A brief history of radio has kids listening to Nick Lucas on wireless sets, Tommy Dorsey and four others playing along with a record in a station studio, and Russ Morgan singing at a college. An all star New Orleans style jazz jam session features Joe Venuti on violin, Red Norvo on vibes, Ben Pollack, Red Nichols and others. Sarah Vaughn, who had the most hits than at the time, starts singing "After Hours" but is cut off - after less than 30 seconds. It was a long Hollywood tradition to put black performers in isolated scenes that would be cut out to avoid offending patrons in certain lucrative movie (and TV) markets (the South, S. Africa...) so there's an uncut version somewhere. Light skinned black baritone Herb Jeffries sings all of "In My Heart," but is introduced as "boy." The most interesting segment features the soon to be blacklisted hit making Weavers. They sing "The Roving Kind" (a #11 hit) and "Go Tell Aunt Roadie." Ronnie Gilbert says "We call it folk music," and banjo player Pete Seeger does an impressive blues holler. The Riders Of The Purple Sage play in

the background during a comic battle scene. Country music was kept marginalized, trivialized and segregated at the time too. Also with Larry Kent as comic agent Happy and blind pianist George Shearing backing Vaughan and at the finale. The credits are on a set of 78s. Black L.A. DJ Joe Adams became the manager of Ray Charles. Simms had been a vocalist with Kay Kyser's band - and a mistress of Louis B. Mayer.

**INVASION USA (Synapse DVD, 52) D Alfred E. Green, P/S Robert Smith, P Albert Zugsmith**

I've reviewed this important artifact from the year of my birth before (see PV #17 or the Psychotronic Video Guide) and star Dan O'Herlihy talked about it in his interview (PV #34). This nice new DVD version includes the '56 re-release trailer ("See New York Disappear!"), new visual interviews with three of the actors, a list of 100 Atomic movies, Jack Webb's amazing *RED NIGHTMARE* (62) short, and other extras. O'Herlihy laughs about a review calling his acting "dismal," says he became a Socialist after the McCarthy hearings and discusses fallout shelters. William Schallert (who was the newscaster) talks about being a favorite actor of producer Zugsmith and his various end of the world movie appearances. Noel Neill says some funny things about claims made by Phyllis



INVASION USA

Coates, the other Lois Lane. You can order from the excellent all atomic Conelrad web site. (Ken Sitz who used to be my neighbor living above an all night pizza joint on St. Marks Place runs it.)

**CAPTIVE WOMEN (52) D Stuart Gilmore, P/S Aubrey Wisberg, Jack Pollexfen**

(3000 A.D.) We see news footage of the end of WWII, Los Alamos, Hiroshima, and H bomb tests. A narrator describes how three tribes exist in the post apocalypse ruins of New York City. The plot mixes Biblical and Shakespearean betrayals and doublecrosses and, as star Robert

Clarke later pointed out, parts are very much like *BENEATH THE PLANET OF THE APES*. Chief Gordon (Stuart Randall) of The Up River Men attends the wedding party of Robert (Clarke), son of Eric, chief of The Norms, and leads a massacre there, using knives and bows and arrows. Robert and his friend Bram (Robert Bice) eventually join up with the enemy Mu-tates led by the depressed Riddon (Ron Randall - the real star). The Norms worship Satan and live in subway tunnels and The Mu-tates are bible quoting Christians who live secretly in the Lincoln Tunnel (!). The Mu-Tates can only have children with kidnapped Norm women and consider mass suicide. Robert says "The devil has proven himself stronger than god!" His devious arranged marriage fiancée Catherine (Gloria Saunders) switches sides and lovers several times. She has a cat fight with Ruth (Margaret Field) then has her put in a medieval hanging torture cage. Carver (William Schallert) is an angry Mu-Tate traitor. The happy (!) end scene features a prominent cross. FX by the Rabin/Block team include a model of the ruins of NYC. Albert Zugsmith was associate producer of the 64 min. RKO release. The director had been an RKO editor. It was re-released in '56 as *1000 YEARS FROM NOW*. Clarke and Field (Sally's mother) also co-starred in *THE MAN FROM PLANET X* from the same producers. Update note: I thought about this movie while watching *GANGS OF NEW YORK*!

**GERMANY**

**FUNF UNHEIMLICHE GESCHICHTEN (32) D/S Richard Oswald, S Heinz Goldberg, Eugene Szatmari, P Gabriel Pascal**

This classic horror anthology has very clever segues and looks great with nice fluid camera work. Paul Wegener stars in all "five" tales. In *The Black Cat*, he's a mad scientist with an impressive basement mad lab who angrily kills his blonde wife Betty (Roma Bohn) and walls up her body. A journalist (Harald Paulsen) and his fiancée (Mary Parker) driving by hear her screams and bring



the Kommissar (Gerhard Bienert from Fritz Lang films). The "morder" is defiant and mocks the polizei before escaping to hide out in a fully mechanized wax museum. A firing squad executes a man and a woman is decapitated by a guillotine - both over and over again and there's a Jack The Ripper exhibit. He fights the Kommissar there and escapes again. In *The System Of Dr. Tarr And Professor Feather*, inmates sing, dance, scream and jump on the dinner table. The morder suddenly wakes in the asylum and quickly leaves before a police raid. The final story is Robert Lewis Stevenson's *The Suicide Club*. The soft spoken killer traps the Kommissar and club members draw cards to decide his fate. The ending features a bizarre mechanical Pit And The Pendulum contraption. Many saw this in America when it was released (dubbed and cut) as a roadshow attraction. It was *ASYLUM OF HORROR* (or *TALES OF THE UNCANNY*), then in '40 was *THE LIVING DEAD* (or *GHASTLY TALES*). The Black Cat segment was then used as part of the horror comp *DR. TERROR'S HOUSE OF HORRORS* (43). Only this original 89 min. German version is available today. Oswald (Ornstein), from Vienna, had directed *THE HOUND OF THE BASKERVILLES* (15), *TALES OF HOFFMANN* and *REVENGE OF THE DEAD* (both 16), *THE PICTURE OF DORIAN GRAY* (17), *PEER GYNT* (18), and a similar 1919 horror anthology of the same name. He later fled to France, then America where his son Gerd grew up to be the main director of *THE OUTER LIMITS* (!). The three male leads all went on to act in Nazi era movies. The intense scary looking East Prussian Wegener had starred as *THE MAGICIAN* (PV #15). While he played evil Soviets and starred in *KOLBERG* (45), the final Nazi epic, his Czech actress wife Lyda Salomanova (who co-starred with him in all of his *GOLEM* movies), was in a concentration camp.

### SECRET OF THE RED ORCHID (SW, 62) D Helmut Ashley, S Trygve Larsen

(DAS RATSEL DER ROTEN ORCHIDE) Rival Chicago gangsters arrive in London and a series of people are killed after receiving blackmail letters. FBI Capt. Allerman (Christopher Lee) is brought over to help Scotland Yard Inspector Weston (star Adrian Hoven), who falls for Lillian (the gorgeous Marisa Mell), who had worked for Tanner (Fritz Rasp from Fritz Lang movies), a wealthy old murder victim. His nephew Edwin (Pinkus Braun) threatens people with poison orchids claiming he knows how to shrink or expand heads. Gunner Steve (Klaus Kinski) runs a shop with a talking parrot and Minelli (Eric Pohlmann) is a heavy set gangster with an airhead blonde wife (Christiane Nielsen). Eddi Arent is the comic relief "death butler" who works for each victim and Babyface (Edgar Wenzel) has a Peter Lorre voice. The British Lee and Polish Kinski both acted in German and were dubbed by others with American accents. This all star Edgar Wallace mystery has more comic touches than most I've seen. When Lee shoots an attacker, he uses two guns and twirls them like a cowboy. The print is worn. The story (*The Gangs Who Came To London* - 32) probably influenced *SHERLOCK HOLMES* (see review) from the same year. It was also filmed in England as *THE VERDICT* (64). When the British Jewish Wallace died in '33 he was the best selling author in the world. He was so popular in Germany that Hitler never had his books banned.

## MUSIC

### LOS SHAKERS/LOS MOCKERS (The Video Beat!, 66)

Here's a perfect example of how the looks, music and attitudes of The Beatles and The Rolling Stones spread throughout the world and also how quickly LSD influenced new sounds spread in '66. This comp features two bands (both sing in English) from Uruguay, who were the Beatles and Stones of South America. Most of the footage is from *ESCAL MUSICAL*, a teen music show from Argentina. Guitarist brothers Hugo and Oswaldo led Los Shakers, who do over a dozen songs here. One, with backwards guitar parts, includes the lyrics "get high" and is performed with psych blue screen FX. One song sounds like The Hollies and another has raga sounds. The rockin' "We Want You To Dance" is performed

on the show and in an amazing video with dancing girls. It and "I Got Money" must have been hits since they do each several times. They do "Red Rubber Ball" (originally by The Cyrkle, managed by Brian Epstein) and "Yellow Submarine," complete with all the sound FX and kids in the audience singing along. They also do some comedy involving a female show regular and a machine gun. In a short film they all bow to a picture of The Beatles and are seen reading copies of Playboy and Famous Monsters Of Film! (#21). Although they're doing Beatles '66, they look more like Beatles '64. Los Shakers also did music for the movie *LA CIUDAD NO ES PARAMI* (66) and had a good LP (*Break it All*) released on Audio Fidelity in America! Los Mockers are the tougher sounding Stones band with longer hair, more attitude and harmonica. They do some decent originals, including one that goes "I don't like my job, I don't like to work," and they do "Paint it Black" (twice). During one version a girl from the show sits in on drums. A short film, shot on a train, has a voice asking "What do you think of Castro?" over and over. Sundazed has released a Los Mockers CD. You'll never see anything like this on VHI - but you should!

### TOWN HALL PARTY (The Video Beat!)

Gene Vincent, from Richmond, VA, was in *THE GIRL CAN'T HELP IT* (56 - in color!) and *HOT ROD GANG* (58) and had performed his third and last American hit ("Dance To The Bop") on *AMERICAN BANDSTAND* and *ED SULLIVAN*. That was the only American Vincent footage available until recently. Vincent was on the (Hadley) *TOWN HALL PARTY*, a weekly 5 hour (!) long country music show from Compton, CA three times. In '58 he does his hits "Be



Bop A Lula" and "Dance To The Bop" and the R+B songs "High Blood Pressure," "Rip It Up," and "For Your Precious Love," plus Hank Williams' "You Win Again." The final four member version of The Blue caps features Johnny Meeks on lead guitar and a pianist. At the end it's announced that Vincent will be away for "a long time" as he's going to a hospital for a leg operation. He returned in '59 and did "Rocky Road Blues," "Pretty Pearly," his ballad single version of "Over The Rainbow," and Jerry Lee's "High School Confidential." He's backed by the six piece all star house band, including Merle Travis and Johnny Bond on guitar, Jimmy Pruitt on piano and a trumpet and fiddle. The country musicians give the songs a different

(not bad) sound but the pounding piano is way too loud. Vincent sweats during "Be Bop" then limps off the stage. There was nothing theatrical about it. He was in great pain. For his last appearance (Nov., '59), he does the sad "Rainbow" again and "Roll Over Beethoven," then says "I'm gonna do one now - If Capitol Records ever catch me, they'll probably kill me." The label (which soon dropped him) didn't even bother to release the song ("She She Little Sheila") but it became a chart hit two years later in England. The house band is different except for Pruitt and this time female clappers were added. Note: The Video Beat! also offers Eddie Cochran's *TOWN HALL PARTY* appearances! Let's hope they find the Carl Perkins and Jerry Lee ones too.

### GENE VINCENT 60-65 (The Video Beat!)

In late '59 Vincent (who had already toured Australia and Japan) went to London and Paris and played German military bases. He had early 60's hits in England and was especially popular in France. This is a comp of rare TV clips. In the earliest footage here he does "Blue Jean Bop" and ("upside down, all around, baby I love you") "Sexy Ways." The band stays unobtrusive and in the background. When he does "Be Bop" and "Baby Blue" the band is obscured by darkness. He does "Whole Lotta Shakin'" and "What'd I Say" at The Cavern Club backed by the (excellent horn driven) Sounds Incorporated. Petula Clark is in the audience. It was broadcast on German TV. The amazing stuff here though is from France and Belgium. He wears all black leather (including gloves), a look soon copied by Vince Taylor and The Beatles, followed by The Music Machine and Jim Morrison, then (in 69) by Elvis. Vincent enters the stage on crutches, then tosses them aside. The wild young guitarists (also all in



black) stomp to the beat and get down on their knees pointing their instruments up at the American rockabilly god. He does "Gotta Sing The Blues," "Long Tall Sally," and "Be Bop." Enthusiastic fans talk about him and he's seen giving a very brief translated interview. A later 60s silent clip shows an out of shape Vincent playing outdoors with a hippy look band. "Be Bop" is dubbed in. Vincent was also in the movies IT'S TRAD DAD (62) and SING AND SWING (63) and on the TV special DON'T KNOCK THE ROCK (64). The last known filmed Vincent performance was from Lennon's Live Peace In Toronto festival where he was backed by Alice Cooper (!). Does anyone out there have this? Vincent was only 36 when he died.

## 60s FAMILY MOVIES

### YOU'VE GOT TO BE SMART (SW, 67) P/D/S Ellis Kadison

Hollywood advertising/P.R. film president D.A. (Preston Foster) fires Nick (Tom Stern), a backstabbing sleazeball. Nick drives to Arkansas and discovers Methuselah Jones (Jeff Bantam), a freckle faced nine year old blonde singing preacher who never smiles. After a (multi-racial) outdoor prayer meeting, Nick sings "L.A. is Full Of Nothing But Sin." He then lures D.A.'s secretary Connie (Gloria Castillo) away and has Methuselah and his two little cousins starring on a 15 minute TV TABERNACLE show. The show's producer Jerry (Roger Perry) is in love with the red haired Connie, who sings several songs, but Nick just strings her along while seeing platinum blonde heiress Lynn Hathaway (Mamie Van Doren) on the side. The overproduced MOR songs are pretty fast forwardable, but I enjoyed watching this musical. Mamie looks great and Perry makes a likable nice guy. The orphan kids were a hitless kid rock and roll trio who had a Warner LP (Beware The Bantams) produced by Lee Hazelwood. They were also in THE COOL ONES. Also with George "Shug" Fisher (from THE GIANT GILA MONSTER) as the kid's guardian and Hanna Landy as D.A.'s Euro wife. This was the last film role for Castillo who had been a kid in NIGHT OF THE HUNTER and a teen star of sci fi and JD movies. Stern went on to several biker movies. Perry starred in Kadison's kid movie THE CAT (66) and was the hero in COUNT YORGA (70)!

### THE WONDERFUL LAND OF OZ (SW, 69) P/D/S/cine Barry Mahon

Little Tip (Channy Mahon, the director's son), runs away from his wicked witch stepmother Mombi (Zisca) with an awkward guy (George Wadsworth) with a huge pumpkin head who calls him father. General Jinjur (Caroline Berner) and her teen girl majorettes followers all wear short skirts as they sing an anti school and parents song ("They can't tame us now, we'll be famous now, when we conquer Oz!"). But even the idiot scarecrow (Mike Thomas) made a better ruler than the females who can't even feed themselves. A good witch, the Tin Man and the big eyed Wogglebug help Tip trying to restore the Scarecrow to the throne. Everybody sings in this REALLY cheap looking musical that was shot on minimal sets in Florida. Kids expecting something like the OZ movie they watched religiously on TV every year probably pelted the screen with Jujubes and Mike and Ikes. The plot is faithful to the L. Frank Baum Oz book (which had been filmed twice as silents) though. This is the mercifully shorter (55 min.) version that was re-released by Jeffrey C. Hogue. Mahon, a WWII POW from Bakersfield, was a long time nude movie specialist who switched to children's films. SANTA AND THE ICE CREAM BUNNY (PV #17) was his last. The tape includes many amusing trailers for dubbed foreign Saturday matinee kiddie movies.

## CANADA

VISITING HOURS (CBS/Fox, 81) D/edit Jean-Claude Lord,

### S Brian Taggart, P Pierre David, Victor Solnicki

Cole (Michael Ironside) is a relentless psycho killer stalker slasher who makes photo collages of his female victims and is traumatized by childhood flashbacks. He targets and attacks outspoken Washington D.C. feminist TV newscaster Deborah (Lee Grant), and after she ends up near death in the hospital, her young humanitarian single mother nurse Sheila (Linda Purl). Cole is a disturbing impotent balding racist and a sweaty sexual sadist who sometimes wears a leather vest and women's jewelry but easily blends in as a janitor at the TV station and an orderly at the hospital. With Lenore Zann (from MURDER BY PHONE) as a bitter victim of Cole's rough sex and name value William Shatner as Deborah's boss/boyfriend. It was made in Montreal with no attempt to hide Canadian accents. A banned "video Nasty" in England, it was hated by mainstream critics who were shocked that Grant and Shatner would act in something so twisted. How times have changed. The producers had backed Cronenberg movies and Ironside had just been in SCANNERS. Taggart later wrote POLTERGEIST 3 (88).

### THE RATS (20th Century, 01) D John Lafia, S Frank Deasey, P Bob Roe

A young blonde strips naked while trying on clothes in the dressing room of the upscale Garson's NYC department store. A rat bites her and she ends up near death with a rare disease in a hospital. Susan (Madchen Amick), the store's single mom operations manager, contacts high tech exterminator Jack Carver (Vincent Spano). Soon hordes of super aggressive rats are found all over midtown but a JAWS style coverup leaves only Jack, his black assistant (Daveigh Chase) and Susan to save the day. Rats attack Susan's little girl and other swimming kids, then fill the large pool. They also totally cover an F train full of panicked straphangers. Plot holes and false scares abound but the leads are fine and this is a good example of how good state of the art FX can be. The rats (a pretty seamless mixture of real, animatronic, and "3D animation") are realistic and believable, unlike say, the soldiers in the MUMMY movies. The integration of Canadian (Toronto?) and actual NYC footage also works better than usual here. With Shawn M. Howard as his former health department boss, I'VE HEARD THE MERMAIDS SINGING star Sheila McCarthy as her boss, and clips from THE FLY. There's another new RATS movie

(directed by Tibor Takacs).

## ED SULLIVAN

### ED SULLIVAN's ROCK 'N' ROLL CLASSICS (Rhino, 02)

This box set is divided into 24 programs (starting with chart toppers from the years 1965 through 70), of 5-7 clips each on 9 discs. It retails for \$170 (DVD) or \$130 (VHS) and runs "520" mins. I miss the Sullivan show and like having nice clear versions of these clips. Back when most families still had only one TV set and could only get 3-5 channels, it was a show that was enjoyed by the whole family. You endured (depending on your tastes) the circus acts, comics, Broadway actors and opera singers waiting for the good pop and rock acts ("for the youngsters in the audience") and were probably turned on to some good music by pre rock and roll singers.

You get a good hunk of Elvis from his famous '56/7 appearances when he was still with Scotty and Bill and The Jordanaires. He does "Don't Be Cruel," "Hound Dog," "Love Me Tender," "Ready Teddy," "Too Much," "When My Blue Moon Turns To Gold," and the gospel song "Peace In The Valley." He toys with the audience and says things like "This is my newest RCA escape." And check out Scotty Moore's guitar playing! Buddy Holly and the Crickets do "Peggy Sue" and "That'll Be The Day" and Ed talks to Buddy in '57. This is the only footage of the original three Crickets with Holly. Bo Diddley ("Bo Diddley") was on in 1955 (!) as part of a special Harlem segment introduced by DJ Dr. Jive. Here's





## RARE BORIS AND BELA

**KING OF THE WILD (Sinister, 31) D B. Reeves Eason, Richard Thorpe, S Wyndham Gittens, Ford Beebe, P Nat Levine**

This 12 chapter Mascot serial has crude editing and stock footage from silent movies, but is pretty entertaining. A narrator tries to explain the convoluted plot at the start of each chapter. American Robert Grant (Walter Miller) was a friend of an Indian Rajah who looked just like him. He's blamed for the Rajah's death, so escapes from jail, puts on makeup and passes for an Arab (pronounced Air -rab) while trying to clear his name. Muriel (Nora Lane) is searching for her brother Tom (Carroll Nye) who has been kidnapped by the evil Mustapha (Boris Karloff). Harris (Tom Santschi), the hunter who had framed Grant, travels with his "man ape" servant Bimi (Cyril McLaglen). After a ship wreck, these characters (and a tiger) end up in Africa. Everybody seems to be after a secret diamond mine and several characters relate flashbacks. There's also an old lady, actually a secret agent in drag and a "mystery man in black glasses" lurking around. Natives with Afros attack, go ooga booga, capture Muriel for a sacrifice, and flee in terror from Bimi. Karloff's voice is almost laughably deep and his accent changes. The ape man (played by Victor McLaglen's brother) is a bizarre thin and hairy creature. Floyd Shackleford is the tribal leader with a large ring through his nose, Victor Potel is a Swede, Mischa Auer is an Arab, and Dorothy Christy is a seductress. The sound was recorded on Disney Phonophone discs. Miller (from Dayton, Ohio) also starred in *KING OF THE KONGO* (29), also with Karloff, and directed by Thorpe, who went on to direct MGM Tarzan movies.

**FIVE STAR FINAL (31) D Mervyn LeRoy, S Byron Morgan, Robert Lord, P Hal B. Wallis**

In this excellent hard hitting pre code morality drama from First National Joe Randall (Edward G. Robinson) is the managing editor of the NY Gazette. The publisher (Oscar Apfel), known as "the sultan of slop" considers Randall too "high brow" so orders him to dredge up a 20 year old murder case to improve circulation. Randall assigns T. Vernon Isopod (Karloff) and sexy blonde floosie Kitty (Ona Munson) to intrude into the private life of Nancy Voorhees (Frances Starr), now living under a married name. She had been acquitted of killing her boss, who had gotten her pregnant then fired and dumped her. Randall's secretary (Aline McMahon) says "you can always get people interested in the crucifixion of a woman." One day Nancy and her husband (H.B. Warner) are celebrating the coming wedding of their daughter Jenny (Marian Marsh) to the wealthy Phillip (Anthony Bushell). The next day, their pictures are all over the front page leading to tragedy and violence. Newspaper employees frequently get drunk at a nearby speakeasy. Isopod, a defrocked reverend who oozes false charm, gets "stinko" there. Ziggy Fienstein (George E. Stone) devises a dangerous cab race contest and says he'll let "an Irishman, a Jew and a Wop win." Randall's surprising last line is "He can stick it up his —!" (the last word is obscured by smashing glass). The dialog is great, there's a cool split screen sequence, and the actors, especially Robinson, Marsh, Karloff and McMahon are in top form. Also with Harold Waldridge (copyboy) and Polly Walters (high pitched blonde phone operator). The play it was based on was partially autobiographical. *TWO AGAINST THE WORLD* (36) was a remake starring Bogart. Cinematographer Sol Polito also shot Leroy's *I AM A FUGITIVE FROM A CHAIN GANG* (32). Leroy had also directed Robinson in the hit *LITTLE CAESAR* (30), and Munson in *BROADMINDED* (PV #37) with Lugosi. Bushell later returned to England where he directed *TERROR OF THE TONGS* (61)!



**THE PHANTOM SHIP (Sinister, 35) D Denison Clift, S Charles Larkworthy, P Harry Fraser Passmore**

(*THE MYSTERY OF THE MARIE CELESTE*) Anton Lorenzen (Bela) wanders into a dockside saloon in 1872 Manhattan where even his old friends don't recognize the once "handsome and bright" but now disheveled and broken one armed man. The saloon owner puts together a last minute 10 man crew (including Anton, now calling himself A. Gottlieb) for the cargo ship of Capt. Briggs (Arthur Margetson). The captain foolishly brings along his new blonde wife Sarah (Shirley Grey) who he had stolen from his former best friend Capt. Moorehead (Clifford McLaglen). Sarah plays an organ and sings. One sailor sings drinking songs, until the sadistic first mate Bilson (Edmund Willard) smashes his squeeze box. Bilson tries to kill Anton's black cat and tries to rape Sarah during a storm. People start to die one by one. After a sailor finds a (mutilated?) body, he's so horrified that he climbs the mast and jumps to his death. Anton acts as a preacher for ocean burials. It turns out that he's seeking revenge for being shanghaied and beaten and thrown to the sharks by Bilson. His last line (delivered in Bela's best unique dramatic manner) is "I hate you!" The ship is found floating with no one on board, dead or alive. Speculation based on an actual incident, it was shot on a real ship. It's one of Lugosi's best movies. Guaranteed released the Hammer

production in America. The cast includes Ben Welden (who I remember as a comic gangster on *SUPERMAN*), Dennis Hoey (inspector Lestrade in Holmes movies), Gibson Gowland, Bruce Gordon, and Terrence DeMarney. Bela later returned to England for *THE DARK EYES OF LONDON* (39) and *MOTHER RILEY MEETS THE VAMPIRE* (52).

**BOWERY AT MIDNIGHT (Lugosi Entertainment, 42) D Wallace Fox, S Gerald Schnitzer, P Sam Katzman, Jack Dietz**

Professor Brenner (Bela Lugosi) is a dignified married college professor who teaches a class on paranoia and has nightmares. He's also the kindly Karl Wagner who runs a Bowery mission. As Karl, he's secretly a gang leader, who for no particular reason murders one of his own men at every job. Besides having three personalities, Wagner has an office that leads to another secret office (with a skull on a shelf) with stairs leading down to a basement headquarters where an old drug addict doctor (Lew Kelly) stays. This leads to a secret indoor graveyard or "dormitory of the dead." One of the graves is actually a trap door leading down to a sub basement chamber filled with captive zombies! This insane unintentionally surreal 61 min. Monogram release has even more mutli-layered absurdities. The spoiled rich Richard Denison (John Archer) is in Brenner's class and is in love with Wagner's pretty assistant Judy (Wanda McKay, also in *VOODOO MAN*). He decides to go undercover as a Bowery bum (to research a class paper) and soon declares "This is like a crazy nightmare!" Pete (Dave O'Brien) is a newly promoted police detective and Frankie (the quietly intense *DETOUR* star Tom Neal) is Wagner's new cold blooded killer. Characters walk past posters for a *Dead End Kids* movie and *THE CORPSE VANISHES* (starring Bela!), also directed by Fox, from Oklahoma. Serial villain Wheeler Oakman and John Berkes play doomed criminals, and Vince Barnett and Ray Miller are bums. Also with bits by Leo Gorcey's short dad Bernard, Lou Costello's look-a like brother and Snub Pollard. The DVD includes many stills, lobby cards, and posters from *BOWERY*, a '49 Crime Does Not Pay radio show starring Lugosi, Bela trailers, and an audio track with Ted Newsom interviewing Bela's son. Bela Jr. is releasing a series of his father's remastered movies.



what else you get from the 50s: Fats Domino ("Blueberry Hill"), Bobby Darin ("Dream Lover"), Jackie Wilson ("Lonely Teardrops"), and least of all - Paul Anka ("Diana"). Here's what you get from the more or less pre Beatles early 60s: Fats Domino ("Let The Four Winds Blow") with a giant domino set, The Beach Boys, introduced as "My Swedish friends" ("I Get Around" and "Wendy"), The Four Seasons ("Big Girls Don't Cry" and "Let's Hang On!"), and Jackie Wilson (3 more songs).

The Beatles do "All My Loving," "From Me To You," "I Want To Hold Your Hand," "She Loves You," and "Twist And Shout" all from their famous '64 appearances. A while later, The Rolling Stones were setting new music and clothing trends each time they appeared. They do "Have You Seen Your Mother..." (Brian plays feedback), "Paint It, Black" (Brian on sitar), "Ruby Tuesday" (Brian plays recorder) and the earlier "Time Is On My Side." The great Animals (with and without Alan Price) do "Don't Bring Me Down," "House Of The Rising Sun" (very live and different from the single), the fuzzed out "Shake," and a short version of "We Gotta Get Out Of This Place." Other Brit bands are The Searchers ("Needles And Pins"), Herman's Hermits (3 hits), and two each by Gerry & The Pacemakers and Freddie & The Dreamers. Brit solo artists are Petula Clark ("Downtown"), Tom Jones ("It's Not Unusual" and "Delilah") and Lulu ("To Sir With Love" intercut with stills from the movie). I love all the Brit invasion acts (even Jones and Herman) except for Freddie doing the Freddie!

There's a lot of Motown. The Supremes, who were on the most, do a dozen songs and another one post Diana Ross. The Temptations do nine songs. My faves here are "Get Ready" and "I Can't Get Next To You." They also do "Psychedelic Shack," not the best of their psych/soul hits, but they wear pink pants. The Four Tops do "Bernadette" and "Reach Out I'll Be There" (their greatest hits in my book) and "I Can't Help Myself." Martha And The Vandellas do "Dancing In The Streets" and Marvin Gaye does "Take This Heart Of Mine." Smokey Robinson & The Miracles and Stevie Wonder either don't do their best material or do medleys. And of course, there's The Jackson 5 who do five songs.

I really appreciate the vocal blends and the production of hits by some of the more pop groups (and The Temps) more than I did at the time. All of them had members who died too young. The Association does "Along Came Mary" and "Never My Love." The Carpenters (with Karen still playing drums) do "We've Only Just Begun" and "Close To You." The 5th Dimension do "Aquarius"/"Let The Sun Shine In," "One Less Bell To Answer," and "Wedding Bell Blues." The Mamas & The Papas who had the best vocals of them all do "California Dreaming," "Monday, Monday," and "Dedicated To The One I Love," and Cass introduces the autobiographical "Creeque Alley" by saying "Cue the tape." I wonder if Ed and his staff noticed the "still getting higher" line. The group ends by saying they're on the way to the Monterey Pop Festival.

I love the heavy and psych rock of the latter day Ed shows. Some were remakes like "Raise Your Hand" (Janis Joplin), "Baby It's You" (Smith), and "You Keep Me Hanging On" (Vanilla Fudge). You get The Doors ("Light My Fire"), Santana ("Persuasion" and "Jingo" with lightshow FX), and Steppenwolf doing mini versions of "Born To Be Wild" and "Magic Carpet Ride." Their bass player provides one of the oddest subversive moments in ED history by repeating the name The Fugs three times. I'm sure Ed Sanders was happy and that John Kay was never asked back. Tommy James & The Shondells do their dance classic "Mony Mony" and "Crimson & Clover" with psych FX (is that a drug song or what?). Tommy tells Ed "I was born in Dayton, Ohio." Sly & The Family Stone do "Everyday People" and "Dance To The Music" with a bit of "Sing A Simple Song." Creedence Clearwater Revival do "Down On The Corner," "Proud Mary" and probably the most political song that ever made past Ed's censors - "Fortunate Son." Actually "Crown Of Creation" by Jefferson

Airplane is even more surprising on the family show if you listen to the words and even though it's a short version, it's wonderful to see The Chambers Brothers doing their powerful "Time Has Come Today."

Jerry Lee Lewis wasn't on back when he first became famous, but he's amazing doing - "What'd I Say" and "Whole Lotta Shakin' Going On" backed with colorful pop art sets and with a lap steel player in '69. Little Anthony & The Imperials was another group that showed up doing two of their oldies and the post Brian Beach Boys returned with their nostalgic "Do It Again." Various post Brit Invasion Americans are The Brooklyn Bridge ("The Worst That Could Happen"), Dino, Desi & Billy ("I'm A Fool" and their not bad folk rock hit "Not The Lovin' Kind"), Jay & The Techniques ("Keep The Ball Rolling"), The Lovin' Spoonful ("Do You Believe In Magic" with cool FX- RIP Zally), Lou Rawls ("Love Is A Hurtin' Thing"), The Righteous Bros. ("Turn On Your Love Light"), Johnny Rivers ("Baby I Need Your Lovin'"), Sonny & Cher ("I Got You Babe"), Spanky & Our Gang ("Like To Get To Know You"), and B.J. Thomas ("Raindrops Keep Falling On My Head"). Oliver ("Jean") and Gary Puckett & The Union Gap ("Lady Willpower") are my personal low points.

Everybody knows about how Elvis and The Beatles on SULLIVAN were cultural turning points, but when James Brown was on it was a big deal too. Although he had been recording hits since 1956, he had never been on a prime time TV show before. Brown, with his full show band and female dancers does "Prisoner Of Love," "Papa's Got A Brand New Bag" with "I Got You (I Feel Good)" and the orchestrated "It's A Man's Man's Man's World" - and he dances. It's all live, in color and great.

Thinking about how essential this box could have been kept me awake one night. It's loaded with great clips, but so much is lacking. Most of the segments were broadcast on VHI a few years ago. The same VHI credits play over and over and several of the exact same performances are on two discs. Why!? The partial discographies (mixing 45s with LPs) are pretty useless. The nice display box resembles an early 50s TV set and the original b/w Sullivan intro is used which just stresses how much the early years were ignored. The SULLIVAN show ran all the way from 1948 to 1971, but wasn't in color until '65. Except for Elvis, The Beatles and some still famous acts, the b/w years (there were 17 of them - all packed with music) are not well represented. Each new intro features the music of Dick Dale who was also on the show - but is not here. The most glaring omission is The Dave Clark Five who were on SULLIVAN 12 (!) times, but

Clark is notorious for owning and keeping a tight reign on all of his material. His underrated band is in danger of being written out of history - and it's his own greedy fault!

Here are just some of the artists that could and should have been represented: early rock by Bill Haley, Gene Vincent, The Everly Brothers, The Dominoes, The Crew Cuts, The Platters, Frankie Lyman, The Rays, and The Del-Vikings. And what about Connie Francis who was on 26 (!) times? Major missing black stars include Sam Cooke, Ray Charles, Ike And Tina Turner, Sam And Dave, and Gladys Knight. These Brits could have been included: Tommy Steele, Frank Ifield, Cliff Richard, Billy J. Kramer, Peter And Gordon, Cilla Black, Dusty Springfield, The Seekers, The Bee Gees, and Joe Cocker. And how about Leslie Gore, Nancy Sinatra, Roy Orbison, The Byrds, The Rascals, Simon And Garfunkel, Ritchie Havens, or maybe even Tiny Tim...! If anybody counters with so and so isn't "rock and roll" then how do you explain Lou Rawls and Oliver being included? And I guess it's really way too much to ask for some good pre rock from people like The Mills Brothers, The Ink Spots, Louis Prima, Johnny Ray, Kay Starr... Hey Rhino! If this sells enough copies (and I hope it does), I'd be glad to program the ED SULLIVAN box #2 for a reasonable fee.

**60s**

**THE MERMAIDS OF TIBURON (Fright, 62) P/D/S/cine. John**



*Ed Sullivan with a young Michael Jackson*



# Jungle

**SO THIS IS AFRICA (33)** D Edward Cline, S Norman Krasna  
Ultimate Pictures sends "lion tamer" Wilbur (Bert Wheeler) and Alexandra (Robert Woolsey) to Africa with blonde adventuress Mrs. Johnson (Esther Muir) to make a jungle movie. The movie angle is forgotten as they encounter locusts, a giant mosquito with a drill stinger, a tribe of white Amazon women, a tribe that does everything backwards, a real bear and a man in a suit gorilla (Charles Gemora) who guards a sexy jungle woman (Raquel Torres from THE SEA BAT) who swings from vines and lives in a treehouse. This is the wildest and funniest Wheeler and Woolsey movie I've seen so far and was their only one from Columbia. It spoofs the then very famous TRADER HORN and TARZAN movies, Martin and Osa Johnson wildlife documentaries, and even Cab Calloway songs. Often surreal pre-code gags deal with suicide attempts, trying to kill a horse for lion food, nudity, and sex. Strangest of all is when Wilbur and Alexander in drag are captured by an invading army of Tarzans (!) and later emerge with babies! The stars also think to themselves, sing and tap dance. When an extremely high rise NYC elevator plunges to the sub basement the stars see laundry workers and think they're in China and "restless" black natives dance in a Manhattan hotel lobby. The ethnic humor isn't mean like in Abbott And Costello's similar AFRICA SCREAMS (PV #33). SO THIS... has been on TCM and has been listed as running 54, 61 and 65 mins. Also with Burton Churchill as the studio president and Henry Arnetta as an Italian street cleaner. The songs are by Bert Kalmer and Harry Ruby. Cline also directed the team in CRACKED NUTS (PV #37).



Raquel Torres

## **BEAST OF BORNEO (Sinister, 35) P/D Harry Garson, S Alfred Hustwick**

For a 30s jungle movie, this has some pretty modern sensibilities. Hunter Bob Ward (John Preston) cares about the animals and the local natives and is against vivisection. He reluctantly spends over a month taking Dr. Boris Borodoff (Eugene Sigaloff) on a safari to capture an orangutan (or "U-rang"). Borodoff, who wants the creature for experiments, calls Ward an "incurable sentimentalist," an "emotional weakling," and "almost womanish." His blonde assistant/mistress Alma (Mae Stuart) soon falls for the good guy American, making the Dr. even angrier and more irrational. He even ties up a cute little monkey (who gives dubbed in raspberries) for an operation. A man in a suit U-rang is used in long shots for action scenes but most of the time an incredible looking real one is shown. The creature's frequent unreal dubbed in roar is hilarious. If you ever heard the 60s single "The Crusher" by The Novas (it was sampled frequently on The Ghoul show) - that's what it sounds like. Nahnda (Doris Brook) and Darno (Val Durand) are locals in love. In one great sounding, but unrealistic scene, natives sit around and harmonize. Garrison had filmed the location scenes for Universal's EAST OF BORNEO (31) (PV #34) and he used footage from the same trip for this 65 min. Du World Pictures release. The tape includes several 30s trailers.

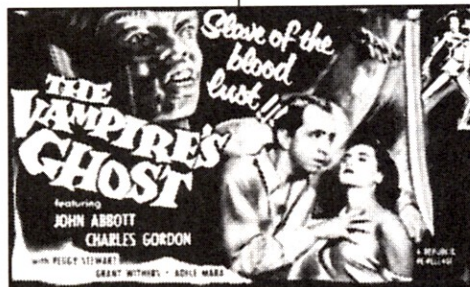
**THE VAMPIRE'S GHOST (45)** D Lesley Selander, S Liegh Brackett, John K. Butler, P Rudolph E. Abel, Armand Schaefer  
This interesting serious just under one hour long Republic movie was based (uncredited) on Dr. John Polidori's The Vampyre (from 1819 - before Stoker's Dracula) with the location changed to Africa. The mysterious Webb Fallon

(John Abbott) is actually a weary cursed 400 year old vampire who, as he repeats, "can not rest." He cheats lowlife patrons at his gambling nightclub in Bakunda and drains the blood from natives who work on a plantation. A black woman is the only victim shown. Relentless drums announce the deaths. Father Gilchrist (Grant Withers) talks about free will and explains that Fallon means "one who walks in darkness," but only black servant Simon Peter (Martin Wilkins, later in BOMBA movies) and his native friend Taba (Zack Williams from SON OF INGAGI) know about making a silver

tipped spear. Lisa (Adele Mara) is Fallon's sexy club dancer mistress but he has his eyes on Julie (Peggy Stewart), so makes her plantation owner fiance Roy (Charles Gordon) into a zombie like servant. Only Fallon's clothes are seen in a mirror and his shadow is shown during attacks. Spears and bullets from a bone in the nose tribe just pass through him. FX are by the Lydecker Brothers. It all ends at the temple of death with a topless Indian looking goddess statue. Also with Roy Barcroft as a tough ship captain, Emmett Vogan (from Cleveland) as Julie's merchant father, James Aubrey, Frank Jaquet, and Floyd Shackleford. Mara returned in CAT MAN OF PARIS (46). Writer Brackett died just before THE EMPIRE STRIKES BACK, which she wrote, was released.

## **JUNGLE PRINCESS (Sinister, 49)**

(PRINSESA NG KAGUBATAN) This Filipino movie is fun even though the Tagalog dialog is not translated. Minimal credits claim it's "based on fact." The princess (Elsa Gallego) is a female Tarzan type in a leopard skin bikini, swinging from vines and doing back flips. She dresses up for formal ceremonies in which she conjures up lightning and hypnotizes huge snakes. She also sings, uses a bow and arrow and is a good stick fighter. Many natives die trying to defeat Spanish warriors in suits of armor. When a good guy Spaniard (Mario Escudero) is kidnapped she rescues him and they fall in love. The (local) villain is punished by being tied to a cross, but escapes, chases a girl (on foot and by swimming) and rapes her (off screen). She, of course, kills herself. To prove herself to her people (I guess), the Princess jumps into a river of killer crocodiles. She survives to kick ass during an all out major battle. There's also a bullfight and some blood drinking. The score is very somber and serious and screams and sound FX were dubbed in. Some day and night shots are badly mismatched. I bet this was a major release in its day. The first sound Filipino movie, by the way, was THE VAMPIRE (32).



## **TARZ AND JANE AND CHEETA AND BOY (Alpha Blue, 75) P/D "Itza Fine" (Hans Johnson), S D. C. Moore**

Jane has (offscreen) sex with a man in a gorilla suit Cheeta. When the naked curly haired Tarz(an) wrestles with a fake crocodile, his "dong" is bitten off. When Tarz and the dumb adult Boy use corn cobs as dildos, popcorn shoots out of some Wango Wango jungle women. "Vassar Lady" Wanda (star Georgina Spelvin in a blonde wig) is forced to fuck her safari "fruit friend" Clyde by laughing, watermelon eating black "jungle bunnies" with spears and scary face make up. A witch doctor helps Tarz grow a new dong. Parts of this soft X comedy are sped up for silent movie style hilarity and the punchline is that the gorilla is really Nixon. The photography, lighting and editing are all horrible and the print is worn. The made up names (Tarz is played by Elmo Brix) are the only funny parts. It played in my family's Lakewood, Ohio neighborhood Westwood theater. Spelvin had just been in Al Adamson's GIRLS FOR RENT (74) but soon returned to hardcore movies.



## Lamb

Dr. Samuel Jamison (George Rowe) is convinced by a European doctor to leave Marineland where he works and go to the coast of Baja, Mexico, "the most isolated, primitive area in the hemisphere," to see an amazing discovery for himself. The doctor is killed by the tall Milo (Timothy Carey) who hires the short Pepe (Jose Gonzales Gonzales) and his boat. Laughing mermaids led by Diane Webber protect giant shells with giant pearls inside. Jamison swims around with the mermaids and earns their trust. Milo uses dynamite. When he throws Pepe and his guitar to the sharks he yells "Go on! Sing him a song!" The Filmgroup release has long silent stretches with narration. The sexy mermaids with flower pasties were pretty amazing to see on long ago late night local TV airings, but this is pretty slow going now. Lamb's expert color photography was the other main attraction but this TV print is unfortunately b/w. AQUA SEX, a version with added topless scenes, still hasn't resurfaced. Also with Gil Barreto who was in Carey's WORLD'S GREATEST SINNER the same year. Rowe had been a comic in silent movies. Model and nudist Webber, who was an early Playboy centerfold twice, also played a mermaid on VOYAGE TO THE BOTTOM OF THE SEA. Lamb went on to make the memorable adults only THE RAW ONES (65) and MONDO KEYHOLE (66).



## HAND OF DEATH (62) D Gene Nelson, P/S Eugene Ling

Once considered an impossible to see rarity, this only 58 mins. 20th Century Fox pickup was aired on The Fox Family channel this year. Some ideas were copied from THE HIDEOUS SUN DEMON and TARANTULA but it's a decent 50s type sci fi movie on it's own. Alex Marsh (John Agar) is conducting secret government sponsored nerve gas experiments on sheep in a small desert lab. After a local man ignores warning signs and wanders near the KOD sheep, Alex realizes that the gas "paralyzes, then leaves (humans) in a hypnotic state for days." He returns to L.A. and excitedly tells the wheelchair bound Dr. Ramsey (Roy Gordon) that his discovery "could banish nuclear warfare!" Ramsey's overworked secretary Carol (Paula Raymond) feels neglected by Alex and disapproves of his plans ("It's somehow immoral"). The doc's handsome comedy relief assistant Tom (Steve Dunne) teases Carol. Alex soon has a freak out scene and becomes a confused bloated monster with dark crusty skin, who kills just by touching. I laughed when he put on an overcoat and hat disguise and drove away in a station wagon! His unintentional victims include his assistant Carlos (future top cinematographer John Alonzo) and a gas station attendant (Joe Besser!). Butch "Eddie Munster" Patrick is a kid at Malibu Beach. The E.C. comic book The Fantastic Four debuted in '61. Agar (actually his double) looks just like The Thing. Coincidence? The make up is by Bob Mark who had worked on Republic serials and horror movies and BUCKET OF BLOOD (59). Floyd Crosby (David's dad) was the cinematographer. The very cool and dramatic score by Sonny Burke should be released as a CD. It features Theremin, bongos, discordant piano, horns and organ. This originally was billed with CABINET OF DR. CALIGARI. Ling also made SHOCK (46) and BEHIND CLOSED DOORS (48). Gordon is familiar from ATTACK OF THE 50" WOMAN, WASP WOMAN and other low budget sci fi movies.



## THE GIRLS FROM THUNDER STRIP (SW, 66) P/D David L. Hewitt, S Pat Boyette, David Prentiss, P Michael J. Mehas

Al Adamson's SATAN'S SADISTS is considered the main over the top biker movie, but this formerly "lost" wonder from American General did it first (and with several of the same actors). Teach (Gary Kent - PV #31), Todd (Adamson regular William Bonner) and the crazed Manson look Animal (Mick Mehas) laugh while calmly raping women or shooting cops, women or innocent old

people in the head. The violence is backed by comical bluegrass banjo music making it even more unsettling. They break out of a Southern jail along with three local sisters (Maray Ayres, Megan Timothy and Melinda McHarg) who were in for brewing moonshine. Eventually only one sister is alive and it's up to fearless backwoods mechanic Pike (Jody McGrea) to rescue her. When a biker is killed offscreen the attacking mountain lion is represented by a photo! The cast includes Jack Starrett (sheriff), DJ Casey Kasem (cowardly government agent), Lindsay (son of Bing) Crosby (his assistant), and Robert O'Neil. Gary Graver was cinematographer, editor, and acts. Hewitt's HELL'S CHOSEN FEW (67) used

the same three biker actors wearing the same jackets. McGrea, Crosby and Kasem all returned in both GLORY STOMPERS (68) and FREE GRASS (69). Writer Boyette had directed DUNGEONS OF HARROW (62) in Texas. The letterboxed (!) tape includes trailers and a b/w stripper short by Joe Sarno.

## 1973

### WEREWOLF OF WASHINGTON (Sinister, 73) D/S/edit Milton Ginsberg, P Nina Schulman

Jack Whitier (Dean Stockwell, who narrates), the youngest member of the White House press corp, is bitten by a wolf near Budapest. Back in D.C., the president (Biff McGuire) appoints him press secretary and he becomes a wolf-man and kills political enemies of his new boss. Although nobody resembles or sounds like actual politicians, Jack lives at The Watergate and it's clearly the Nixon administration being spoofed. The Attorney General (Clifton James) declares war on the TV networks, and tries to blame The Black Panthers for the murders. Topics mentioned include The Washington Post, Kent State, Nam withdrawal and recognizing Red China. Jack, who transforms 40s Lon Chaney style, confides in a military doctor friend (Besson Carroll), tries to hide from his ex lover the president's daughter (Jane House), and acts like a dog around Dr. Kish (Michael Dunn) in a secret lab under The Pentagon. Stockwell, who is good at acting confused, gives his all in the role, but Dunn's role is minimal, and except for some D.C. exteriors, it was filmed with an obviously low budget in Glen Cove, Long Island. The cast of NYC area actors includes Katalyn Kallay as a gypsy and Thayer David as a Commie. Ginsberg also directed COMING APART (69) starring Rip Torn and Schulman edited MONTEREY POP (69). Cinematographer Robert Baldwin later shot LETS SCARE JESSICA TO DEATH (71) and FRANKENHOOKER (90).

### SIXTEEN (Alpha Blue, 73) D Lawrence Dobkin, S Curtis Brown Taylor, P Harvey Bernhard

(LIKE A CROW ON A JUNE BUG) Long blonde haired Naomi Erdly (Simone Griffeth) and her brother Bruver (John Lozier) live in a cabin with their dirt poor backwoods Ma (Mercedes McCambridge) and shine drinking Pa (Ford Rainey) and a wild little brother. The best friend teens swim naked together but remain naïve about sex and the ways of the world. After the family sells their South Georgia land they celebrate by taking a Trailways bus to the fair. "Spanish dancer" (stripper) "Carmelita" (Beverly Powers) easily seduces the bug eyed Bruver in her trailer. Her partner Jake (Peter Greene) wears an Elvis jumpsuit while starring in a motorcycle stunt show just like the one in LICKERISH QUARTET. He seduces Naomi while a packed house of low life carny workers watch from above. Everything was shot on location and the fair features a haunted house and a sign for a King Kong show. Also with familiar character actor Parley Baer as a conniving preacher and black actress Maidie Norman (WHAT EVER HAPPENED TO BABY JANE?) as a friendly backwoods lady who warns of the evil to come. Powers, aka Beverly Hills from BRIDES OF BLOOD (68), is perfect as a



conniving bitch who freaks out when confronted by the whole family, but Griffith naked was the selling point. She had just starred in SWAMP GIRL (PV #15). Dobkin was a former actor who directed many TV shows. Jack Harris retitled and released it with an R rating. The print is worn and jumpy.

**LAST HOUSE ON DEAD END STREET (Barrell, 73) P/D/S/star... Roger Watkins**

Terry Hawkins (Watkins), a giggling maniac who looks like a future member of The Ramones with his black leather jacket and long hair, narrates, explaining that he had just served a year in the state pen. We see bits of flashforwards as he gathers several people to help him make a movie. They include his partner Ken (Ken Fisher), a psycho who has flashbacks to when he was a slaughterhouse worker (actual hanging gutted cow footage is used), Bill, a spineless cameraman and two lost girls. Palmer (Ed Pixley) shows his latest sex shorts. A woman takes a bubble bath (in b/w) and two naked women start to make out. Meanwhile, at his party, Palmer's masochist wife puts on blackface makeup then is whipped repeatedly by a guy pretending to be a hunchback. The dubbed in sound FX are loud. The guests laugh and/or get turned on by the pain. The camera concentrates on her black face. These people will be the victims in Hawkins' snuff film. First he visits Mrs. Palmer for some quick sex, then rapes her. The Palmers and two others are tied up in a big old empty warehouse. Mrs. Palmer is disemboweled. Hawkins wears a large mask that looks like a head from ZARDOZ. The other killers wear clear masks. The gore scenes were probably influenced by H. G. Lewis movies or NIGHT OF THE LIVING DEAD and the killings were inspired by Manson. The whipping scene and a man forced to suck on a deer hoof sticking out from a girl's crotch could have been in Euro art films. It's still disturbing and impressive considering the very minimal budget (hundreds of dollars). A poster for PSYCHOPATH ("Mother may I go out and kill!") is seen on a wall.

The deluxe two DVD set comes with an illustrated booklet by British Headpress magazine editor David Kerekes, who first learned of this movie in the first Psychotronic book. The "It's only a movie!" ad was reproduced and I asked "Have you ever heard anyone even admit that they saw it?" Kerekes vowed to find the movie and the director. Turns out that it was filmed (as The Cuckoo Clocks Of Hell) using 16mm Ansco Color film in and around SUNY University, Oneonta, NY during 72/73 by Watkins (under several pseudonyms) using his father's money and film lab connections. Actors were students or college professors of the director (who says he was high on speed at the time). It was first released in the South (as FUNHOUSE) in '77, played 42nd St. in '79, was briefly available on tape, then became a word of mouth cult item. The DVD includes four of the director's silent shorts with commentary. One is a childhood basement production inspired by The Pit And The Pendulum. You can see Watkins grow up from an innocent seeming horror fan kid, to a speed freak young man, to a depraved adult. From '75 to '89 he directed many NYC area porn movies (many with S+M themes) as Richard Mahler. There's a long '88 interview with the recently divorced Watkins talking in a car and in a graveyard. One audio only track includes 40 (!) phone calls dealing with cast and filming problems that he made during production of LAST HOUSE. Watkins has recently appeared at fan conventions. Call (586) 323-1999, write to Box 182035 Shelby Township, MI 48318, or see [www.barrel-entertainment.com](http://www.barrel-entertainment.com).

**60s ADULT**

**EVE OR THE APPLE? (SW, 62) P/D Jerald Intrator, S/narrates Robert E. Weil**

Short artist Henri de Louse only paints fruit, so his agent takes him to NYC nightclubs to convince him to paint women. Various burlesque stars dance, sing and/or strip down to pasties. Arms emerge from a giant spider web set and grab

the blonde Zorita (also in JUDY'S LITTLE NO NO - PV #37) and Vivian Morgan gets topless to the "Mambo Rock." All of a sudden women in the audience appear naked. The artist then passes out and imagines nudist colony scenes. Vicki Miles and Delores Carlos (both in other nudist movies) and two other naked beauties frolic outdoors. They play badminton and volleyball, catch fish and run around laughing. The outdoor footage would have been worth the price of admission 40 years ago and still looks good. To tie it in with the tame and faded older footage (from the director's NAUGHTY NEW YORK - 59) fruit magically takes the place of volleyballs, fish... and we hear Henri's echoed dream state voice. Both movies were presented by kiddie matinee specialist K. Gordon Murray. This tape also includes four nude shorts and some trailers. A b/w short features a naked woman hanging out around a pool and another stars three blondes with Bronx accents in an apartment.

**THE DEFILERS (SW, 65) D/cine./edit R.L. Frost, P/S David E. Friedman**

The spoiled rich Carl Jr. (Byron Mabe) declares "the only thing in this whole crummy square infested life that counts is kicks!" He and his "blood brother" follower Jamison (Jerome Eden) trick a blonde trailer "chick" to their house and keep her captive in a filthy basement. This leads to rape and violence. The captive Jane (Mae Johnson) is first seen taking a bath. Carl also spansks a feminist real hard, but she loves it. The cheap and unpleasant b/w "roughie" was Friedman's first movie after parting with H.G. Lewis. It was obviously inspired by the same year's major Brit film THE COLLECTOR. With Mimi Marlowe (pot dealer landlady), Linda Cochran (from TWO THOUSAND MANIACS), Carol Dark and Kathy Sharpe. The upgraded Something Weird DVD version (paired with the more fun SCUM OF THE EARTH) includes Friedman audio commentary, several nude shorts, trailers and drive-in concession spots. Eden had been in nudist movies and Mabe (aka B. Ron Elliot) directed seven Friedman movies (SHE FREAK, THE ACID EATERS, SPACE THING...) in less than two years.

**DANISH & BLUE (SW, 70) D Zoltan Spencer (Spence Crilly)**

John, an American "with a sex hangup," goes to Copenhagen. At a live sex show, he watches a black drag queen. Two blondes wrestle naked, make out, then are joined by a naked brunette. The blondes leave and two guys in masks show up. John thinks "That was one cute little chick who seemed to really love show business." He buys photos of her, then discovers that she is Ketti, his neighbor at the hotel! He fails to have sex with her at a picnic though, so the friendly Letti (who is very cute) sends him to blonde "sexologist" Erika. Soon John is enjoying himself with one woman, then the other. All the soft core fucking tires him out though and in a nightmare he's tied to a cross during an orgy and threatened with castration by garden shears. A shot of the Little Mermaid statue and footage of Tivoli and other tourist attractions help create the illusion that this wasn't shot on a Hollywood stage. The video box says that John Holmes stars but it's the same uncredited guy who was also in Spencer's HAND OF PLEASURE (PV #23) and TERROR AT ORGY CASTLE (PV #21), which are like this but with more horror elements. All were shot by Manuel S. Conde. The tape includes trailers for Spencer movies and other nudies, followed by shots of countless adults only press book covers, in more or less alphabetical order, while radio spots are heard. I was surprised to hear the familiar voice of Ernie (Ghoulardi) Anderson doing the voice over for the TEENAGE MOTHER ad!

**90s**

**THE DRIVE TIME (Salt City, 95) D/S/edit Antero Alli**

In Seattle in the near future (1999), Vid (Michael George) shoots footage of





street/police riots for a TV network. He lives with Zola (Susan Mansfield), a psychic who gives an impressive and impassioned speech about globalization, government and corporate corruption, mega mergers and media overkill. Miranda (Kristen Kosmas) tapes emotional end of the world video messages for her mother. Females in a tribal style dance group attack an authority figure. Meanwhile a bald archival engineer named Flux (Michael Douglas) has been sent back in time from 2023 after the West Coast has broken up during earthquakes. He narrates in a William Burroughs style voice ("cyberspace dream time," "televisionary terrorist net web"... ) and explains the Hitler/UFO connection. The street riots are real and some very impressive performance poetry/rap... pieces are from a tribute to Curt Cobain. Parts are b/w, tinted or solarized. It seems very long and is sometimes tedious or confusing, but it does build to a marvel of editing, the music is good and there's a great animated trip sequence. The last repeated lines are "Turn off the TV." Box 5515, Syracuse, NY 13220. (315) 454-5608.

**TOTAL REALITY (York, 97) P/D/S Phillip J. Roth, S Rob Trenton, P Christian McIntire**

After an impressive looking post nuke space wars build up, this settles into a present day (1998) adventure set in Oregon. Rand (David Bradley) and three reluctant prisoners have been sent to the past to stop a famous motivational speaker author from collaborating with a right wing Congressman which will set up the grim totalitarian future. To achieve this they blow things up, jump through plate glass windows and make the author's former wife Cathy (Ely Pouget) drive them around. It's pretty silly, but like I said, a lot of things blow up. Commander Tunis (Thomas Kretschmann from E. Germany) is a bad guy from the future and confused FBI agents are named Smith and Wesson. With Misa Koprova, Brian Faker, and Melik Malkasian. Actor Ken Olandt (also a producer) was later in *VELOCITY TRAP* (PV #34), also by Roth, who has directed 13 features so far. This was filmed around Portland.

**VAMPIRE VERMONT (Brimstone, 00) D/S Chris Mack**

It's hard to tell who's who in this odd movie, but people in a house become vampires and several dead characters return. Short haired Maggie (star Kirsten Mitchell) is the object of affection of the bald weird bearded Summery (Padraig Nash). The pot smoking hippy Swill (Oswald Garducci) starts smoking bloody ground up body parts (I think) in his bong and says "This is fucked up." A character has a heroin flashback and the tough guy cries and is submitted to an S+M session by an older woman. Instead of running away, two females hide in a tree. There's no nudity, violence or FX. I think it's a (gay?) comedy. It does border on being surreal. With Lorraine Pope, P. Spencer Cox, and Tony Koplin.

**EROTIC?**

**MUMMY RAIDERS (Seduction, 01) D/cine/edit/act... Brian Paulin, P/act Bruce G. Hallenbeck**

Since this spoofs two hit movie series, someone might expect a better than usual Seduction cinema soft core release. Be warned because MUMMY is a claustrophobic amateur short filmed mostly in somebody's garage. Misty Mundae (as herself) has lesbian scenes with Darian Caine and blonde Esmerelda Dellarocco. There's also a warehouse shootout, a ragged mummy, a Nazi villain, and Hallenbeck as the professor father. The running time is filled out with repeated scenes, useless outtakes, a Misty music video, and a long Misty lesbian short.

**EROTIC SURVIVOR 2 (Seduction, 02) D/S/act John Bacchus, P Michael Beckerman**

This time two teams of three females talk to the camera (a lot), get topless and naked (a lot) and are in outdoor lesbian scenes featuring, two, three or all six

of them at once. It's supposed to take place in Africa, so native drums are heard. Strawberry blonde Allannah Rhodes looks like a young Annette O'Toole and is the best looking. She's teamed with Katie Jordan (who resembles the singer Pink) and the blonde haired black Venesa Del Sol. The others would be sexier without silicone, pierced tongues and really bad hair dye jobs, but that's just my opinion. "Bacchus" has them all do silly relay games featuring blow up dolls and rubbers, and Johnny Link makes an appearance. It ends with Allannah and Katie in a stream. This minimal feature isn't funny but it is funny to see it listed as a "comedy," instead of as a "lesbian fetish movie."

**PLAY-MATE OF THE APES (Surrender, 02) D/S/act John Bacchus, P Michael Beckerman**

Spaceship captain Gaylor (Misty Mundae), a Russian with short platinum hair (Anoushka), and another blonde (Sharon Engert) crash land on a planet. Darian Caine is the Nova character and Shelby Taylor is a blonde Barbarian Queen. All are lesbians. Like some other Surrender sex spoofs, this has some clever (low budget) FX, really dumb humor, lots of nudity, and (often outdoor) sex scenes that are shot with imagination. Parts would be very sexy to me if all of the females had real (or even real looking) breasts. The still real Mundae and Caine suck on the inflated breasts of the three blondes and one of them (Engert) has a lobotomy which is very fitting. The filmmakers must audition in every strip club in New Jersey to find so much silicone. Also with Debbie Rochon as the Dr. Zina character, the director as an ape guard, a gay pink Cornelius character (Dan Schwab), cavemen, and John Link. Most of them also dance and rap. Two things made this better than Tim Burton's remake though. I didn't have to pay to see it and I could fast forward.

**ETC**

**LUGOSI: HOLLYWOOD DRACULA (Spinning Our Wheels, 00) D/S Gary Rhodes, P Don Rhodes, Richard Sheffield**

I'm glad this DVD documentary exists but it follows the formula of A+E bios and has the same drawbacks and problems. It relies on stills, public domain footage, some movie trailer scenes, and talking heads clips. Because of budget restrictions and legal rights problems there is NO Universal studio footage here and too much other essential material is missing. Lugosi's many features at Fox aren't even mentioned and some rare silent movie footage is unidentified. The personal info is interesting (he had an affair with Clara Bow!) but old P.R. nonsense

("he fought eleven duels") is repeated as fact. Vintage Lugosi footage includes a '32 newsreel interview, the '33 Helen Kane as Betty Boop bit, 40s stage clips, with Milton Berle on TV in '49 and a '55 interview. The people interviewed (mostly one liners) are actresses Louise Currie, Loretta King, Lucille Lund, and Audrey Totter, Sammy Petrillo (who cries), director Robert Wise, producers Howard Koch and Richard Gordon, make up artist Harry Thomas, and Bela Lugosi Jr. I DRINK YOUR BLOOD director David Durstyn is interviewed because his father claimed to have known Bela in Hungary. Robert Clarke and Rue McClanahan (!?) narrate. Extras include scenes from some 20s and 30s movies not used in the doc. and a devastating unedited negative interview with Lugosi's bitter 5th and last wife Hope that blows away the memories of people who only worked with him for a few days. A second audio only disc includes 75 mins. of radio shows with Bela. The Thirsty Dead, set in Africa, co-stars John Carradine.

**LOVE AND THE MONSTER (02) P/D Miles Montalbano**

A guy (David Spangler, who thinks to himself) sits around watching old horror movies on TV. He goes out, walks to a porno store and watches a loop in a quarter booth. He imagines that he enters the movie to save the girl in it. She just yells at him, so he goes back home and watches more old movies. This seems to be set in the late 60s and has the washed out worn lazy psychedelic look and sounds of an adult only movie from that era down perfectly. Danny Plotnik was the cinematographer. The soundtrack music is by a rock combo featuring





Jonathan Richman and Ralph Carney (of Akron's Tin Huey). I was really enjoying this super 8 film from San Francisco, based on a story by Gilbert Hernandez (Love And Rockets comics), when I realized it's only 11 mins. long! Wish it was a feature. Gray Eminence Films, 323 Hearst St., S.F., CA 94112 (415) 841-0425.

**COCKSUCKER BLUES (Gravedigger, 72) D Robert Frank, P Marshall Chess**

I had seen this Stones documentary filmed during the American Exile On Main St. tour as a horrible looking dupe before. It's still a frustrating experience to watch but at least this copy looks good. The only songs performed more or less in their entirety are "Brown Sugar," "Midnight Rambler," and "Street Fighting Man." Jagger, clearly the star, intrudes too much on Keith's "Happy," joins Stevie Wonder for "Uptight" and part of "Satisfaction," and shows his skinny bare ass. Keith's best scene - throwing a TV set out of a hotel window (with help from Bobby Keyes) should be broadcast at least once an hour on every network. You get glimpses of tour tedium, interviews, practices, driving, frantic fans, and band members relaxing at a black pool hall. Notorious uncensored scenes of nudity, mile high sex and snorting coke and shooting heroin are all here but none involve the Stones except as voyeurs. Producer Chess tries to explain the outrageous title song which is heard under the credits. The Stones decided not to release this (as they had done with their ROCK AND ROLL CIRCUS special), but in '79 it started playing at small scale annual legal public screenings (sanctioned by Frank, who also did the famous Exile LP cover) as CS BLUES. With musicians Jim Price and Nicky Hopkins, Tina Turner backstage, Bianca Jagger changing clothes, Dick Cavett and George Wallace (both on TV), the voice of Rosko, and celeb visitors like Truman Capote, Terry Southern, and Andy Warhol. Frank later made CANDY MOUNTAIN (87). Editor Paul Justman directed STANDING IN THE SHADOWS OF MOTOWN (01). "Junkie soundman" Daniel Seymour is credited as co-director.

**MORE 70s**

**THAT MAN BOLT (Universal, 73) D Henry Levin, David Lowell Rich, S Ranald McDougall, Charles Johnson, P Bernard Schwartz**

Wealthy international black belt currier Jefferson Bolt (Fred Williamson) is released from a Macao prison and blackmailed by a comic relief Robert Morley type Brit (Byron Webster) into transporting a million dollars to Mexico. After a battle in an LAX men's room and a car chase through the L.A. river basin he goes to Vegas where Sam (the late Teresa Graves) sings Tom Jones' "She's A Lady." She's shot while in bed with Bolt and he's off to Hong Kong, for some acupuncture torture. He also has an affair with Dominique Kwan (Miko Mayama), the mistress of villain Kumada (Masatoshi Nakamura). There's a martial arts school, and an island loaded with liquid rocket fuel - perfect for exploding fireballs. With Ken Kazama as the killer Spider, Jack Ging, Paul Mantee, John Orchard, and David Chow. It's all very rambling and overlong at an hour and 44 mins. Levin, who had directed Matt Helm movies, was replaced due to illness. Williamson (who also directed some scenes) and Graves returned in BLACK EYE (74). Webster later died of AIDS. The score is by Charles Bernstein who had just done INVASION OF THE BEE GIRLS and PIGS.

**KENTUCKY FRIED MOVIE (Media, 77) D/act John Landis, S/act David Zucker, Jim Abrahams, Jerry Zucker, P Robert K. Weiss**

This and AMAZON WOMEN ON THE MOON (both rated R) are the only plotless anything goes sketch comedies that still seem funny to me. My favorite parts here are the THAT'S ARMAGEDDON! trailer ("You'll be scared shitless!") with an H bomb blast, George Lazenby, and Donald Sutherland (doing slapstick falls), the ad for the Scot Free JFK assassination game ("22 material witnesses die of unnatural causes!"), and the life without Zinc Oxide industrial film. Two segments are longer and more elaborate than the others. A FISTFUL OF YEN

(starring a lisping Evan C. Kim and Master Bong Soo Han) is an impressive parody of ENTER THE DRAGON but the b/w televised murder trial is funnier. It's like a warm up for the ZAZ team's hit AIRPLANE! (80), complete with the late Stephen Stucker as the stenographer plus Wally (Tony Dow) and a Beaver substitute and Forry Ackerman on the jury. The white "danger seeker" yelling nigger at a group of crap shooting blacks could be considered funny, racist - or maybe both and will probably be the inspiration for a new reality show soon. With oil crisis references, the World Trade Center, and a poster for Landis' SCHLOCK (PV #32). The cast includes Al Adamson movie regular Marilyn Joi topless in the CLEOPATRA SCHWARTZ trailer, Uschi Digard naked in a shower sex scene, black porn star Jack Baker, Henry Gibson hosting a "United Appeal For The Dead" spot, Bill Bixby as himself, and dwarf Felix Silla. The writers all play many roles. The tape includes a trailer for ATTACK OF THE KILLER TOMATOES.

**CANNON APARTHEID MOVIES**

**SAFARI 3000 (MGM, 82) D Harry Hurwitz, S Michael Harreschou, P Arthur Gardner, Jules V. Levy**

Hollywood stunt driver Eddie Miles (David Carradine) says he's the "real Burt Reynolds." He's hired by Playboy magazine reporter J. J. (Stockard Channing) to drive in the African International Rally in The "Walaba Republic" and after many comic misunderstandings they fall in love during a mud fight. Most of the blacks that they meet extort and/or threaten them. A running joke is that she has to give away all her expensive camera equipment and they have to pay \$500 for killing a "sacred" chicken or be "cooked in a pot." Their main opponents are the very tall opera singing Count Borgia (Christopher Lee) and his very short servant (Hamilton Camp, acting like Dudley Moore). Lee is pretty funny wearing all black leather and an oversized Darth Vader helmet (!) and has a pet leopard named Caligula. All four leads sing. Product placements include Lucky Strike, Budget Rent - A-Car, and Coca Cola. It's a good looking movie (the wild animal scenes are excellent) but apparently much was cut pre-release including a Carradine/Lee sword fight and Lee and Camp smoking pot. Sam Williams (also in ALBINO and SHAKA ZULU, both with Lee) is Dirty Hahurry. Also with Ben Masinga as a Zulu chief, Ian Yule (ZULU DAWN, KILLER FORCE), and Cocky Two Bull. It was filmed (in '80) in South Africa and Zimbabwe. Lee returned in Hurwitz's THE NO TELL HOTEL (PV #25). Cinematographer Adam Greenberg shot TERMINATOR 3 and associate producer Robert L. Levy now makes Mary Kate and Ashley movies!



**KING SOLOMON'S MINES (MGM, 85) D J. Lee Thompson, S Gene Quintano, James R. Silke, P Golan/Globus**

When Israeli producers crossed the colonial era H. Rider Haggard novel with INDIANA JONES this was the result. It seems to be making fun of "golden age" Hollywood racism but mostly just repeats it on a bigger scale and manages to ridicule Germans, Arabs and, of course blacks. It's loaded with slapstick, jokes, gags, major stunt work and a score (by Jerry Goldsmith) that copies John Williams. Quatermain (Richard Chamberlain) helps Jessie (Sharon Stone) search for her captive father while trying to beat the villains (and the German Army) to the fabled treasure. The bald German Col. Bockner (Herbert Lom) and the Turkish Dogati (John Rhys-Davies) both use whips a lot. Kassam (Shai K. Ophir), an Arab merchant, is called "Towel headed creep!" and "Cheap suited camel jockey!" A fat sadistic gay German is shot in the balls. Slaves are auctioned and Quatermain's faithful bald sidekick Umbopo (Ken Gampu) is afraid of lions. One tribe lives upside down hanging from trees. A skull face tribe led by the old crusty faced Gagoola (June Buthelezi) suspends the heroes over crocodiles. In the most memorable scene, hordes of black cannibals with skulls on poles capture the leads and cook them in a huge pot - before all of them are slaughtered. Other music includes Wagner's "Ride Of The Valkyries" (famous



from BIRTH OF A NATION) and Stephen Foster's "Camptown Races" (doo-dah). Also with Sam Williams. The PG-13 release was filmed in Zimbabwe and South Africa. Avi Lerner was associate producer. The many assistant directors include Carlos Gil (...TEMPLE OF DOOM), Cedric Sundstrom (AMERICAN NINJA sequels), and Neal Sundstrom (HOWLING V). Gampu was also in KING SOLOMON'S TREASURE (77), ZULU DAWN (79) and THE GODS MUST BE CRAZY (80).

**ALAN QUATERMAIN AND THE LOST CITY OF GOLD (Media, 86)**  
**D Gary Nelson, S Gene Quintano, P Yoram Golan, Menahem Globus**

The wedding plans of Quatermain (Richard Chamberlain) and Jesse (Sharon Stone) are put on hold so he can try to rescue his younger brother (Martin Rabbett) a captive at a white Shangri La look lost city. After all the talk about a "missing white race," the people there are multi-racial, but the ranting former slave dealer high priest Agon (Henry Silva) uses scary black warriors in white hoods to keep them in line. He looks like a demented drag queen as he has natives dipped in molten gold. The stern Umslopogaas (James Earl "voice of CNN and Verizon" Jones) twirls his big axe, and his obvious double fights a lion. With Robert Donner in dark makeup as the cowardly comic relief Indian fake holy man Swarni, Aileen Marson as Agon's blonde Queen, skull face cannibals, cowardly black safari bearers, Casandra Peterson (who has no lines), and two Cleveland jokes. Guess they were telling them even in the 19th Century. The sequel/remake (of KING SOLOMAN'S TREASURE - 77) was shot back to back with KING SOLOMAN'S MINES, but looks cheaper and has some pretty mediocre FX. A long too dark segment in caverns with bats and snakes looks like JOURNEY TO THE CENTER OF THE EARTH, which is no surprise if you know that Cannon produced a modernized version of that tale at the same time (starring Emo Phillips!) Newt Arnold filmed additional scenes in L.A. Cinematographer Frederic Elmes also filmed ERASERHEAD! The RAIDERS copy theme by an uncredited Jerry Goldsmith is played over and over.

**RARE 30s**

**THE PHANTOM OF PARIS (31) D John S. Robertson, S Edwin Justus Mayer**

Famous Paris escape artist Cheri-Bibi (John Gilbert) loves and plans to marry the blonde Mme. Cecile Bourrelrier (Leila Hyams). When her wealthy wheelchair bound father (C. Aubrey Smith) is murdered during a society party Cheri-Bibi is framed and sent to prison. He escapes and spends years barely staying sane while hiding out in a secret underground lair beneath the toy and magic shop of his mentor (Jean Hersholt). Cecile, now a mother, is miserable being married to the arrogant and cruel Marquis De Touchais (Ian Keith), who spends her family money on his scheming live in mistress Vera (Natalie Moorhead). Police inspector Costaud (Lewis Stone) keeps searching for "the crazed magician," but the condemned man has a doctor (Alfred Hickman in his last role) change his appearance so he can impersonate The Marquis. An early scene shows a Houdini style water tank escape. Parts of this MGM movie, based on a novel by Gaston Leroux, reminded me of Browning's THE DEVIL DOLL (36) or even Jodorowski's THE RAINBOW THIEF (90). It's been on TCM. A Spanish language version (CHERI-BIBI) was filmed at the same time with a different cast. After this and several other flop talkies, the media turned Gilbert into a running joke and MGM did not renew his contract. The major international silent romantic movie star was only hired for one more (character) role. He played a drunk in CAPTAIN HATES THE SEA (34) at Columbia, sharing a scene with The Three Stooges. He drank himself to death by '36. Hyams went on to roles in FREAKS (32) and ISLAND OF LOST SOULS (33).

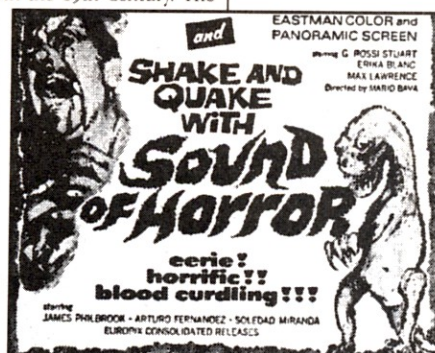
**CONDEMNED TO LIVE (35) D Frank R. Strayer, S Karen DeWolfe, P Maury M. Cohen**

Torch carrying citizens of a European village believe that a vampire is responsible for a series of murders. The saintly quiet Professor Paul Kristan (Ralph Morgan) tries to calm them but doesn't realize that he's the werewolf type "fiend." In the opening flashback his pregnant mother is bit by a vampire bat in Africa and screams "I can't stand it! If you love me - kill me!" while unseen natives beat drums. The professor is set to marry young blond Marguerite (Maxine Doyle) but she really loves David (Russell Gleason), who looks like a character from an operetta. Kristan's faithful wide eyed hunchback servant Zan (Mischa Auer) covers for him and his visiting foster father Dr. Bizet (Pedro De Cordoba) tries to help. Also with Lucille Beaumont (housekeeper), Robert Frazer and Dick Curtis. This 65 min. Invincible release and Strayer's THE VAMPIRE BAT (33) both used Universal horror movie sets, in this case from BRIDE OF FRANKENSTEIN (35). The huge real cavern is more impressive than the sets though. It was re-released in '36 as LIFE SENTENCE. DeWolfe later wrote Blondie movies.

**SPAIN**

**THE SOUND OF HORROR (Loonic, 65) D/S Jose Antonio Nieves Conde, P/S Gregoria Sacristan de Hoyas, S Sam X. Abarbanel, Gregg Tallas**

(EL SONIDO PREHISTORICO) Three WW2 vet friends and a younger assistant use dynamite while searching for an ancient art treasure in a cursed cavern in Greece. They find a Neanderthal mummy and a petrified egg. After another egg hatches something attacks leaving its victims bloody and slashed. Although briefly visible twice, the dinosaur is invisible but the loud roars and screams sure sounds scary. Several men talk about fear of the A bomb and one mentions that we had landed men on the moon (which hadn't happened yet). The survivors barricade themselves in a small house. It's a much better movie than you'd think, but an FX sequence with axes embedded in the creature is very badly done. The orphan Maria (Soledad



Miranda), niece of the expedition's leader (Arturo Fernandez) does a ZORBA dance and falls for Pete (James Philbrook), the hired driver. Blonde Sophia (the Polish Ingrid Pit in her film debut) dances to a track from The Ventures Surfing album! - played at the wrong (fast) speed! Both actresses later became horror movie stars known for playing lesbian vampires and doing nudity, but Miranda died when she was only 28 in a car crash. The cast includes Lola Gaos as the superstitious housekeeper Calliope, Antonio Casas, and Jose Bodalo. Interiors were shot at the Samuel Bronston Studios. Europix released in here in '66.

**MARI-COOKIE AND THE KILLER TARANTULA (Sub Rosa, 98) P/D/S/music Jesus Franco, P Ken Collins, Peter T. Evanko, Hugh Gallagher**

Marie (Lina Romay) performs a strip act on a big web in a club. Women from the audience sometimes join her for web sex, then she takes them home for more sex before killing them. The 50 something Romay's voice is so raspy and her Spanish accent is so deep that her English dialog is virtually impossible to understand. This is basically a tedious minimal no budget lesbian movie. The many slo mo sex scenes are not sexy and the toy spider with Romay's head superimposed is laughable. Often naked co-stars (all Americans) include Amber Newman (from Ohio), "scream queens" Michelle Bauer (as a "sheriff") and Linnea Quigley, and Robert King. Franco has completed 15 (!) movies since his return to directing in '96. This was made the same time as LUST FOR FRANKENSTEIN (PV #35) with the same basic cast. The DVD includes the "Euro version" (for bored masochists who want to experience it all again), "behind the scenes" bits hosted by a naked Quigley and a short, PSYCHO-LETTERS, with female bikers who rape and kill men but are themselves killed by an OCTAMAN clone. The Spanish short (by another director) is much more interesting than the feature.

PV





By Akira Fitton

*DVD ratings: picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. FF means Full Frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed).*

**The Adventures of Buckaroo Banzai** (MGM) 1984, 102 mins., D/P-W. D. Richter, W-Earl Mac Rauch, P-Neil Canton, alternate opening, doc., commentary by Richter & Rauch, character profiles, Banzai Institute Archives, photo gallery, facts, Jet Car All Access, trailer, Dolby, WS, P-4, C-4, S-4.

Peter Weller, John Lithgow, Ellen Barkin, Christopher Lloyd, Jeff Goldblum, Lewis Smith, Ronald Lacey.

Weller may be best known as **ROBOCOP**, but he plays an equally fun character as Buckaroo Banzai, a half-Japanese/neurosurgeon/rock star/scientist/comic book hero. (They must have based this character on me, but I'm not a rock star.) Creatures from the Eighth Dimension have invaded Earth and Buckaroo and his rock band/scientists have to stop the demented Dr. Lizardo (Lithgow) from bringing on a full-scale invasion. This is a weird, funny movie that makes references to everything from H.G. Wells to Doc Savage. Great extras.

**Gorky Park** (MGM) 1983, 127 mins., D-Michael Apted, W-Dennis Potter, P-Gene Kirkwood & Howard W. Koch, Jr., trailer, Dolby, WS, P-4, C-4, S-4.

William Hurt, Lee Marvin, Brian Dennehy, Joanna Pacula, Ian Bannen.

An excellent adaptation of Martin Cruz Smith's book by Dennis Potter (**THE SINGING DETECTIVE**). This is a top-notch thriller with Hurt, as Arkady Renko, a Moscow police detective, investigating a triple murder of faceless/fingertipless victims found in Gorky Park. Irina (Pacula) becomes a suspect and love interest. Lee Marvin, terrific as Osbourne, a businessman that trades in valuable sabres, has some kind of connection to the KGB and the murders. Excellent music score by James Horner, reused as background music in many movie trailers for years after. It would have been nice if the DVD had some extras, given the talent involved.

**Planet of the Vampires** (MGM) 1965, 88 mins., D-Mario Bava, W-Ib Melchoir & Louis Heyward, P-Fulvio Lucisano, trailer, Dolby, WS, P-3, C-3, S-4.

Barry Sullivan, Norma Bengell, Angel Aranda, Evi Marandi.

(**DEMON PLANET**) Two space ships responding to distress signals

coming from an uncharted planet become victims to strange forces emanating from there. This is space opera at its best, with its oversized sets, black leather space suits with white piping, and great over-the-top performances by everyone involved. Similar in theme to **ANGRY RED PLANET**, which Ib Melchoir wrote and directed, this film might have had an influence on **ALIEN** because they share many similar elements: alien distress signal, space ship with huge landing gear as it lands on a cloud-covered planet, space ship with vaginal portals, large alien skeleton, crew members being possessed by the aliens one by one. One complaint to MGM, this is a case where both of the above DVDs need to have extras like "making of" documentaries or commentaries.

**Bloodsucking Pharaohs in Pittsburgh** (Power Program) 1989, 89 mins., D/W-Dean Tschetter, P-Beverly Penberthy, Laurence Barbera &

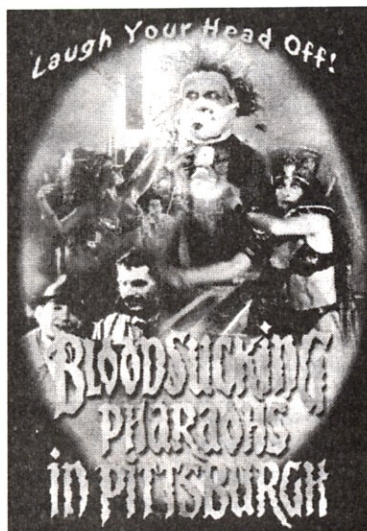
James A. Baffico, commentary by Tschetter & Penberthy, interviews with Tschetter & Penberthy, deleted scenes, storyboards, photo gallery, original screenplay, bios, call sheets, shooting schedules, ad art & press kits, reviews with press clippings, trailer, Dolby, WS, P-3, C-3, S-4.

Jake Dengel, Joe Sharkey, Susann Fletcher, Beverly Penberthy, Shawn Elliott, Pat Logan, Jane Esther Hamilton.

(**PICKING UP THE PIECES**) This mildly amusing spoof of police/detective dramas (a la **POLICE SQUAD**) and horror films (**EVIL DEAD**) has become a cult film in Australia. It has the same silly tongue-in-cheek humor as **Xena, Warrior Princess** and **Hercules**. Dengel plays a grungy, tormented police detective who has an aversion to blood due to a particularly bloody case he once

worked on. His partner, played by Sharkey, is a vegan detective with a chain-smoking wife, played by Penberthy who goes through desperate means to quit smoking. They work together to solve a series of bizarre murders. One very funny sequence has Dengel parodying **LETHAL WEAPON**, with Dengel holding a gun filled with Vodka to his mouth. Another one has the cops' boss chewing them out for not solving the murders, then trying to kill them in the squad room. This first feature by Tschetter is nicely shot and acted, especially by Penberthy and Jane Hamilton, who is best known as Veronica Hart, a porn actress, and who does a great over-the-top performance as an Egyptian princess.

**City of the Dead** (VCI) 1960, 78 mins., D-John Moxey, W-George Baxt, P-Milton Subotsky & Donald Taylor, separate commentaries by Lee & Moxey, individual interviews with Lee, Venetia Stevenson &





Moxey, trailer, photo gallery, bios, Dolby, B/W, WS, P-4, C-3, S-4.  
Christopher Lee, Patricia Jessel, Venetia Stevenson, Dennis Lotis, Betta St. John.

**(HORROR HOTEL)** Similar to Hitchcock's *PSYCHO* in structure. This film begins with a young college student researching witchcraft, who goes to a small New England village, known to have once burned a witch at the stake, and checks into an ominous inn. Everyone she meets acts very strangely toward her. She hears sounds coming from beneath her room and finds a door that leads to an underground passage and chamber. She is never heard from again. Her boyfriend and brother go in search of her and end up battling the witches. Chris Lee's commentary and interview is among the best I've seen and heard on any DVD. He is full of interesting facts and history about himself, the British film industry and his co-stars.

**Harvesters** (Key East) 2002, 90 mins., D-Joe Ripple, P/W/Edit/Photo-Don Dohler, commentary by Dohler, Ripple & effects director Sean Quinn, trailer, 30-min. "making of" doc., SV, P-3, C-3, S-3.

Joe Ripple, Donna Sherman, George Stover, Patty Cipoletti, Steven King, Micci Samperi, Leanna Chamish.

Dohler has come a long way from his first film, the incredibly cheap *ALIEN FACTOR*, or even the seminal fan magazine he created in the 70s — *Cinemagic*. He did a nice job of shooting and editing this picture himself and gets a "film look" to this video feature. His writing is cliché-ridden and amateurish, helped only by some good acting by its lead Donna Sherman, who plays a lesbian Gulf War vet named Frankie Falzone. Frankie and her ragtag gang of four are pursued by two marshals who force them to seek refuge in the home of a human-organ-harvesting family who look like a modern version of *FATHER KNOWS BEST*. It gets gory, but the action is inept (the director really needed a good stunt coordinator). The opening computer animated helicopter scene is well done but other computer animated scenes are clumsy and unnecessary.

#### **I Spit on Your Corpse, I Piss on Your Grave**

(Sub Rosa Extreme) 2002, 71 mins., D/W-Eric Stanze, P-Jeremy Wallace, commentary by Stanze, trailer, "making of" doc., SV, P-3, C-3, S-3.

Emily Haack, Scot Spookytooth, Shaun Snow, John Specht, Jeff Atwater. Shot on video. Stanze seems to have some talent, especially with special effects, but this drawn-out hack-fest barely holds your interest. It's gory, disgusting, and with one hardcore scene with Haack (love that name) masturbating with a broom handle. Haack goes crazy with a knife, gun, ax, and broom handle on her victims. Basically the video is a variation on *I SPIT ON YOUR GRAVE* (Keaton-81) or *I SPIT ON YOUR CORPSE* (Spelvin-74). On the extras, Stanze talks about all the media coverage he got when the police came to investigate the gory special effects discovered in a dumpster behind his house.

**The Evilmaker** (Leisure Ent.) 2001, 90 mins., D/W/P-John Bowker, SV, P-2, C-3, S-3.

Stephanie Beaton, Felicia Pandolfi, Arlene Henry, Dori Schwartz, Betty Griffith.

Shot on video. This is a nice effort, but amateurish attempt at doing an *EVIL DEAD*-style horror film. Serena (Beaton) fails at an attempted suicide and we go back three days to see what leads up to this tragic event. Too bad she failed, because now we have to sit through some bad acting, grainy video photography, and a lame story. Serena has just caught her husband in bed with another woman and is broken up about it. So a friend of hers rallies up two other friends to go on a trip to the shore to have some fun, but their van breaks down in the middle of nowhere and they are forced to spend the night in a rundown house. The evil forces come out and they fall victim one by one. Yet another film with a woman and her ax. No extras, not even a trailer, just scene selection.

**Ed Gein** (City Heat) 2001, 97 mins., D-Chuck Parelo, W-Stephen Johnston, P-Hamish McAlpine & Michael Muscal, Dolby, SV, P-4, C-4, S-4.

Steve Railsback, Carrie Snodgrass, Carol Mansell, Sally Champlin, Steve Blackwood, Craig Zimmerman, Pat Skipper.

This screening copy may be different from the final release version since there are no extra features on this disk. Railsback plays the real life serial killer Gein as a geeky, meek momma's boy full of religious conflicts about sex (instilled by his mother), physically tormented by his father, and who may have also been gender confused. That is about all that is new in this lackluster, unscary biopic. Hitchcock's

*PSYCHO* and Hooper's *TEXAS CHAINSAW MASSACRE* took the real life material and made great stylish fictional films that truly scared the audience, but this one is slow and unsuspenseful. No complaints about the acting, which was fine especially from Railsback and Snodgrass. Bob Clark covered this same material with actor Robert Blossoms in *DEMENTED*.

#### **The Erotic Mirror** (Seduction Cinema)

2002, 90 mins., D-Pete Jacelone, W-Clancy Fitzsimmons, P-Michael Beckerman, talent rehearsal session, behind-the-scene docs., trailer, SV, P-4, C-3, S-3.

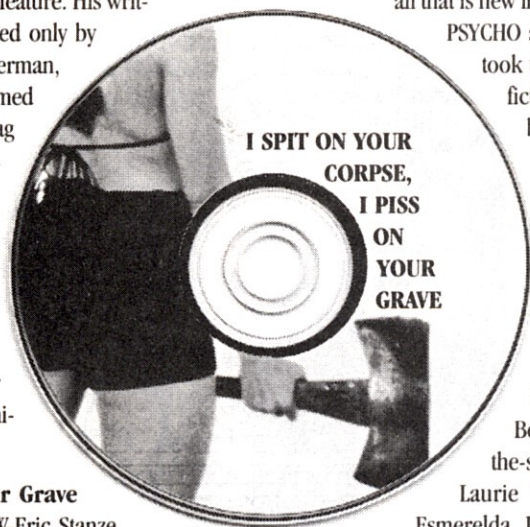
Laurie Wallace, Misty Mundae, Darian Caine, Esmerelda DeLarocca, AJ Khan, Jade DuBoir, Lora Renee, Mistress Rhiannon, Major Dodge, Bob Gonzo.

In this shot-on-video feature, Amy (Wallace) and Bill find an antique mirror that is possessed by the ghost of a whorehouse madame (Caine). The mirror causes any woman who looks into it to become aroused and to want lesbian sex. Debbie Rochon has a cameo. There is a bizarre over-the-top nurse (literally) with super-inflated breasts and lips. The director also made *PSYCHO SISTERS*.

**The Sexy 6th Sense** (Seduction Cinema) 2001, 69 mins., D/W-Terry M. West, W-Josh Robinson, P-Michael Beckerman, topless interview, behind-the-scene doc., trailers, SV, P-3, C-3, S-3.

Barbara Joyce, Darian Caine, Josh Robinson, Esmerelda DeLarocca, Jade DuBoir, Denise Stefura, Terry M. West.

Shot-on-video feature. Dr. Willies (like the Willis character) is a therapist trying to help Frances ("I see dead strippers"), who is haunted by these strippers. Of course there, is more lesbian sex. The extras are a complete waste of time, as is this video.







# Fanzines

**ARCHIE AND FRIENDS (#59, \$1.99)** I used to buy Archie Comics (published since 1942!) for a dime. Now they cost \$2. This was sent to PV because it has a stolen rare movie poster mystery theme and a cartoon version of Eric Caiden of Hollywood Book And Poster (Happy 25th Anniversary!). Archie and his friends (who also go to Golden Apple Comics) look and act the same but now they have a token black friend and want you to send them email messages.

**AQUATULLE (#5, \$3.95)** is a 100 pg. "journey into pop culture madness" with features on Joey Ramone, Martha And The Muffins, DOWNTOWN 81 (PV webmaster Morton was in it) and interviews with photographer Roberta Bayley, Captain Sensible (Damned), David Sylvain (Japan), Steve Severin (Banshees) and Andy Summers (Police). You also get good vintage band photos, cartoons and some free stickers. Publisher/editor Raquel Bruno is at 332 Bleeker St. #K-15, NYC 10014.

**CASHIER'S DU CINEMART (#13, \$5)** features MULHOLLAND DRIVE, THE FORBIDDEN ZONE, THE BIG CLOCK, bootleg alternate edits of THE PHANTOM MENACE, Jim Morrison's FEAST OF FRIENDS, the films of Paul Williams, The Incredible Hulk, and interviews with Guy Madden, Alvin Ecarma (LETHAL FORCE), and Richard Crawford (CAPTAIN MILKSHAKE) and much more in 100 pgs. Box 2401, Riverview, MI, 48192.

**COOL AND STRANGE MUSIC (#27, \$3.95)** explains who really recorded all those fake Middle Eastern belly dance LPs, explores early sci-fi soundtracks, interviews Les Paul (also on the cover) and displays odd Christmas LPs. Wish I had Christmas With Colonel Sanders! My fave part of the 64 pg. issue is the fact that Frankie Stein And His Ghouls LPs get a first mention. Writer Julian West doesn't know who recorded the 5 (!) amazing budget LPs from '64 though. Who does?! 1101 Colby Ave, Everett, WA, 98201.

**CRIMSON STREETS (#1, free)** is an all green 6 pg. zine of brief horror movie reviews and a Cinema Wasteland con write up. Editor Ed Mishic likes BATTLE ROYALE, CLASS OF 1999 and JUST BEFORE DAWN. He's at Box 5793, Willowick, Ohio, 44095.

**THE HUNGOVER GOURMET (#6, \$3)** has 48 pgs. of snack food related articles on chips, popcorn, frozen snacks plus recipes (sardine egg dip, pizza fondue, hot stuffed banana peppers), a trip to Mexico, bars, grilling a turkey, and movie and CD reviews. Dan Taylor's zine has been around for 16 years on and off. He's at Box 5531, Lutherville, MD 21094.

**MICROFILM (#5, \$3.50)** has articles on the making of indy films including HENRY, CHARMING BILLY, LINK, THE GHOST OF SPOON RIVER, THE PARALLEL VIEW and others plus reviews. It's 40 slick pgs. from publisher/editor Jason Pankoke at Box 45, Champaign, IL 61824.

**MONDO MUERTE (#2)** is a 16 pg. digest with movie (GHOST WORLD, LAST MAN ON EARTH, SATAN'S SADISTS...) and music reviews. Editor Paul Bosse is at Box 21, Milford, Maine 04461.

**MORDRAGON (#31, \$3)** has interview with members of Bolt Thrower, King Diamond, Sodom and others, some movie reviews, and 80 record reviews. It's 50 pgs. and is available from Box 19806, Seattle, WA 98109

**PUSSY MAGAZINE (#5, \$4)** has recommended places in Manhattan (like a good bakery and the witchcraft store I used to live above), movie reviews, editorials, fiction, cartoons and an amazing statement, said to be by Dick Clark about 9-11. It begins with "America's nationalism is a form of psychological warfare..." Female editor P 51, recently out of college, is at 287 Bedford Ave. #12, Brooklyn, NY 11211.

**SHREDDING PAPER (#14, \$3.95)** features The Flaming Lips and tons of music reviews. The 50 Greatest Singles list includes The Cramps ("Human Fly"), Pere Ubu ("Final Solution"), Feelies ("Raised Eyebrows"), Tornos ("Telstar"), The Move ("Do Ya"), and at #1 "City Slang" by The Sonic Rendezvous Band! I was more interested in the earlier #10, with a section on Cleveland (featuring The Pagans and Johnny Dromette and Cheetah Chrome interviews). Issues are thick but have no pg. #s. Editor Mel C is at Box 2271, San Rafael, CA 94912.

**UGLY THINGS (#20, \$6.95)** is another great BIG issue featuring The Yarbards with Jimmy Page, Metal Urbain (the incredible French punk band), The Minah Birds (with Rick James and Neil Young!) Eater (their "Thinking Of The U.S.A." was one of the greatest punk 45s), the brief Shangri-Las reunion of

'77, The Treniers, many many reviews (including The Mirrors and Electric Eels), much info and an interview with Love drummer Michael Stuart! 37077 5th Ave #145, San Diego, CA 92103.

**WHOLE EARTH (#109)** includes a mini 47 pg. catalog of tool for camping, cycling, the office and the kitchen plus conspiracy theory web sites, giant world maps, recommended world music CDs and documentaries (THE FILTH AND THE FURY, HEAVY METAL PARKING LOT, WHEN WE WERE KINGS, TRIUMPH OF THE WILL, KOYAANISQATSI...) and the usual amounts of thought provoking and informative articles. Call (415) 256-2800 for info.

**WORLDLY REMAINS (#6, \$6.50)** has interviews with Mickey Hargitay, Dave Alvin (The Blasters), Keith Morris (Circle Jerks), punk "superstar" Texas Teri (also naked except for some tape on the cover), Edgar G. Ulmer movie reviews and several writers wondering Why They Hate Us. Editor Jessie Lilley is at Box 8008, Universal City, CA 91618.

## FOREIGN

**ARTERIES (#4)** is a thick high quality 80 pg. digest that concentrates on Asian movies (this time) and features full pg DVD reviews of horror and





exploitation titles from around the world with frame blow ups (some in color). Brendan Maltman is the editor. See [midnightmedia.demon.co.uk](http://midnightmedia.demon.co.uk)

**THE DARK SIDE (#100, 3.50 £)** is a special thick 100+ pg. issue featuring Tom Savini, Sam Raimi, LAST HOUSE ON THE LEFT, LET'S SCARE JESSICA TO DEATH, WICKER MAN, editor Allan Bryce's all time top 10 horror movies (I agree with all but JAWS) and lots of reviews. See [darksidemagazine.com](http://darksidemagazine.com).

**HEADPRESS (#23, \$14.50)** features MUTATIONS, Joe Coleman, porn stars, lap dancers, inflatable sex dolls, and a major multi part interview /feature on Roger Watkins and his LAST HOUSE ON DEAD END ST (see our review section for more). As usual the nearly 200 pg. zine is bound like a book. See [headpress.com](http://headpress.com)

**SOCKAMAGEE! (#14, \$2)** features the late Spike Milligan, the films of Debra Paget, the Stones and The Black Stools plus reviews. It's 32 pgs. and available from Steve Richards at 2037 Stainsbury Ave., Vancouver, B.C., Canada V5N-2M9

**STAY SICK! (#3, 30 dkroner)** is an 80 pg. digest packed with info on and reviews of (often rare Euro) exploitation movies plus Ed Gein, Lou Reed, Robyn Hitchcock, and Gordon Mitchell – but it's all in Danish! Editor Jack Jensen says he got the (excellent) zine title from my Ghoultardi article in PV #2. He's at Box 4200, Slagelse, Denmark.

**UNCUT (#13, 6.95£)** contains 56 uncensored pgs. of reviews of often banned and censored horror and exploitation movies. Sure is odd to see clear frame blow ups from GURU THE MAD MONK, JOHNNY FIRECLOUD and MANSION OF THE DOOMED. There's also a good interview with Claudio Simonetti. Paul Brown is the editor and you can check out [midnight-media.demon.co.uk](http://midnight-media.demon.co.uk)

**Burlesque Portfolio** (reviewed last issue) is actually available from Lucas Balbo at Artshiv, 78, Rue de la Folie-Regnault, 75011, Paris, France.

## MUSIC



Johnny Ramone must be real tired of media phone calls about the death of Joey, followed by the death of Dee Dee, then the death caused by End Of The Century producer Phil Spector, who pulled a gun on the band in the studio and nearly caused their breakup. Meanwhile Rhino has released Loud, Fast Ramones with Johnny's personal choices of 30 Ramones classics plus 8 extra live tracks. Listen to it after you watch ROCK 'N' ROLL HIGH SCHOOL again. Craig Bell, who I've known since high school, was in three 70's bands that never recorded LPs - but all of a sudden he's on three recent CD comps. Craig plays bass and sings his songs on Mirrors? Hands In my Pocket (Overground), The Day The Earth Met The Rocket From the Tombs (Smog Veil) and What We Did (Grand Theft Auto) by his New Haven band Saucers. Hear Saucers do "Why Me," "I Need Drugs," and "Mirrors" and "Frustration" and "Muckraker" with all three (!) bands. A recent Rocket Disastro reunion gig at UCLA featured Richard Lloyd from Television subbing for the late Peter Laughner.

I woke on a recent Sunday morning to an NRBQ (!) special on A+E. It was great even though they ignored original singer Frank Gadler and dismissed singer Al Anderson with a sentence or two. For an extreme contrast during the show there was a commercial for a best of Chicago comp. I saw both bands in 1969 when they were new "underground" bands signed to Columbia. NRBQ opened for The Allman Brothers in Cleveland. Chicago were part of the Atlantic City Pop Festival. Don't think I've heard NRBQ on the radio since the 60's but if you listen to any type of oldies stations you can NOT escape Chicago. They must have signed the same all formats devils pact as Elton John, Billy Joel, and The Eagles. Does anyone really know what time it is?

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# NEVER TO BE FORGOTTEN

**BOBBY ASTYR**, from NYC, was "the clown prince of porn" for 20 years in IT HAPPENED IN HOLLYWOOD (73), SATAN WAS A LADY, SHERLOCK HOLMES, EROTIC DR. JEKYLL, and THE VIXENS OF KUNG-FU (all 75), THROUGH THE LOOKING GLASS and EXPOSE ME LOVELY (both 76), CAPTAIN LUST (77), DRACULA EXOTICA and PRINCESS SEKA (both 80), ROOMMATES (81), THE DEVIL IN MISS JONES PT. 2 (82), and many others. Astyr, who lived with porn star Samantha Fox, had cancer.

**PARLEY BAER** (88), from Salt Lake City, was a circus ringmaster before serving as an Army Air Corp. captain in the Pacific (he won seven battle stars). He became a radio actor and was the voice of Chester on GUNSMOKE. During the '50s he also trained lions and tigers. Baer's movie credits include DEADLINE U.S.A. (52), PICKUP ON SOUTH ST. (53), THE F.B.I. STORY (59), THE BRASS BOTTLE (64), TWO ON A GUILLOTINE (65), SIXTEEN (72), THE AMAZING DOBERMANS (76), THE TIME MACHINE (78), WHITE DOG (82), DOCTOR DETROIT (83), PRAY FOR DEATH (85), TIME TRACKERS (89), DAVE (93), and ROSWELL (94). He acted on DRAGNET, I LOVE LUCY, PERRY MASON, HITCHCOCK, MY LIVING DOLL, THE OUTER LIMITS, THE ADDAMS FAMILY, MY FAVORITE MARTIAN, BEWITCHED, KUNG FU, QUANTUM LEAP, STAR TREK VOYAGER, and many other TV shows and was a regular on OZZIE AND HARRIET (neighbor Darby), THE ANDY GRIFFITH SHOW (the mayor), and THE YOUNG AND THE RESTLESS. Baer was also the voice of the Keebler elf, Ernestine Clarke, his wife since '46, was a circus aerialist and bareback rider. She died two years ago.

**JUAN ANTONIO BARDEM** (80), from Madrid, directed and wrote movies since the early '50s including THE MYSTERIOUS ISLAND OF CAPTAIN NEMO and THE CORRUPTION OF CHRIS MILLER (both 73). His sister is actress Pilar Bardem.

**GEORGE BARRIE** (90), from Brooklyn, purchased Faberge in '64 and created the Brut line of men's cologne. Joe Namath, Roger Moore, Muhammad Ali, Margaux Hemingway and others were hired for ads and Barrie and his Brute Films produced WHIFFS and SWEET HOSTAGE (both 75), THIEVES and NASTY HABITS (both 77), and FINGERS (78). He and Sammy Cahn were Oscar nominated twice for song writing.

**STANLEY BLACK** (89), from London was a film composer and conductor whose many credits include THE MONKEY'S PAW (48), TEENAGE BAD GIRL (56), DANGEROUS YOUTH (57), BLOOD OF THE VAMPIRE and THE CRAWLING EYE (both 58), BLOOD MANIA (59), THE DAY THE EARTH CAUGHT FIRE and WONDERFUL TO BE YOUNG (both 61), SUMMER HOLIDAY, WHAT A CRAZY WORLD and MANIAC (all 63), SWINGER'S PARADISE and THE GIRL GETTERS (both 64), WAR GODS OF THE DEEP and BLUES FOR LOVERS (both 65), and VALENTINO (77).

**MARGARET BOOTH** (104), from L.A., started in films at age 17 as a film joiner for D.W. Griffith and was an editor for eight decades. Her credits include IN OLD KENTUCKY (27), BROADWAY MELODIES OF 1929, MUTINY ON THE BOUNTY (35), and CAMILLE (36). While supervising editor at MGM from 1939 to '64, she worked without credit on countless films. Some later credits were FAT CITY (72), THE BLACK BIRD (75), and MURDER BY DEATH (76), and she was a producer of THE CHEAP DETECTIVE (78), CHAPTER TWO (79), THE TOY (82), and THE SLUGGER'S WIFE (85). Booth received an honorary Oscar in '77.

**EDDIE BRACKEN** (87), from Astoria, NY, was a child actor on Broadway and in Mickey McGuire and Kiddie Troupers comedy shorts. He was in 40s musicals and comedies and starred in Preston Sturges' MIRACLE OF MORGAN'S CREEK and HAIL THE CONQUERING HERO (both 44). He retired from



the screen after '53, but was later in NATIONAL LAMPOON'S VACATION (83), as Mr. Wally, OSCAR (91), and HOME ALONE 2 (92).

**HADDA BROOKS** (Hopgood) (86), from L.A., was a classically trained singer/pianist who recorded three top 10 R+B chart hits with her trio for Modern during '47/8. She was in QUEEN OF THE BOOGIE (short) and OUT OF THE BLUE (both 47) and BOOGIE WOOGIE BLUES (short) and THE JOINT IS JUMPING (both 48). She then recorded for Okeh, was in IN A LONELY PLACE (50) and THE BAD AND THE BEAUTIFUL (52), and hosted her own 15 min. 1957 West Coast TV show (a first for a black

person). She lived in Australia during the 60s and had a supper club act in the 80s. She was in THE CROSSING GUARD (95), and THE THIRTEENTH FLOOR (99) and continued to record. She married Harlem Globetrotter Earl "Shug" Brooks in '41, but he died from pneumonia the next year.

**STAN BURNS** (79) created, produced and wrote the Saturday morning LANCELOT LINK, SECRET CHIMP (70-72) with his writing partner Mike Marmer. The Emmy winning Burns' credits include THE TONIGHT SHOW (with Steve Allen), THE STEVE ALLEN SHOW, GET SMART, F TROOP, GILLIGAN'S ISLAND, THE SMOTHERS BROTHERS, and THE CAROL BURNETTE SHOW.

**PHYLLIS CALVERT** (Bickle) (87), from London, was in THE ARCADIAN (27), MADONNA OF THE SEVEN MOONS and FANNY BY GASLIGHT (both 44), THE ROOT OF ALL EVIL (47), APPOINTMENT WITH DANGER (49), PROJECT M7 (53), OSCAR WILDE (59), TWISTED NERVE (68), OH WHAT A LOVELY WAR (69), and others. She continued to act in many TV movies.

**NELL CARTER** (54), from Birmingham, AL, was a Tony and Obie award winning actress, who starred on GIMME A BREAK! (81-87) and was a regular on many other TV series, was in HAIR (79), MODERN PROBLEMS (81) and other features, and did cartoon voices. She had diabetes for years.

**KATRIN CARTLIDGE** (41), from London, was in EAT THE RICH (87), NAKED (93), CAREER GIRLS (97), FROM HELL (01) and CRIME AND PUNISHMENT and SEARCHING FOR DEBRA WINGER (both 02) and was a stage actress. She died from pneumonia.

**CHANG CHEH** (79), from China, directed many action features for The Shaw Brothers, including ONE ARMED SWORDSMAN (67) and several sequels, GOLDEN SWALLOW (69), VENGEANCE (70), DUEL OF THE IRON FIST (71), CHINATOWN KID (77), and FIVE DEADLY VENOMS and CRIPPLED AVENGERS (both 78). John Woo worked as his assistant for many years.

**DOUG CLARK** (66), from Chapel Hill, NC, led the legendary Doug Clark and His Hot Nuts since the mid '50s when he was in high school. Generations of students saw them at Southern colleges or beach parties. Clark and his ace R+B band (which had many members over the years) did "adults only" comedy, sometimes wearing only jockstraps, and were known for their underground hit version of "Baby Let Me Bang Your Box." The earliest of their nine LPs (on Clark's Gross label) were Nuts To You, On Campus, Homecoming, and Rush Week. The band in ANIMAL HOUSE (78) was based on The Hot Nuts, who have a web site. Clark, always based in Chapel Hill, had nine grandchildren.

**LANA CLARKSON** (41), from Long Beach, CA, was a tall blonde actress in FAST TIMES AT RIDGEMONT HIGH (82), SCARFACE and DEATHSTALKER (both 83), BLIND DATE (84), BARBARIAN QUEEN (85), AMAZON WOMEN OF THE MOON (87), WIZARDS OF THE LOST KINGDOM (88), BARBARIAN QUEEN 2 and THE HAUNTING OF MORELLA (both 89), VICE GIRLS (96), ANOTHER 9 1/2 WEEKS (97), and MARCH (01). She had nude or topless



James Coburn



scenes in her Roger Corman produced starring roles. Some TV parts were on *THREE'S COMPANY*, *THE JEFFERSONS*, *MIKE HAMMER*, *KNIGHT RIDER*, *THE A-TEAM*, *NIGHT COURT*, *AMAZING STORIES*, *SILK STALKINGS* and *BLACK SCORPION*. Clarkson later acted in plays, did stunt work and stand up comedy and many TV ads (Kmart, Bud, Nike, Honda, Mattel, Playtex...). She made fan convention appearances and had her own web site. She also did volunteer work for AIDS patients and had been working as a hostess at The House Of Blues. Clarkson was found dead in Phil Spector's Thirties replica of an 18th-century Pyrenean chateau, high on a hill above the Los Angeles suburb of Alhambra. The eccentric reclusive music producer (62) hired Robert Shapiro to defend him on 5th degree murder charges.

**ROSEMARY CLOONEY** (74), from Maysville, KY, was (along with her sister Betty) a featured singer with the Tony Pastor band based in Cincinnati. She sang on four of the band's hits during '48/'49, then had 31 hits, all but one on Columbia, by '60. Some were Italian dialect novelty songs and several were duets with Guy Mitchell, Marlene Dietrich, Gene Autry, Jimmy Boyd, and sister Betty, whose son is George Clooney. Rosemary was in *HERE COME THE GIRLS* and *THE STARS ARE SINGING* (both 53), *WHITE CHRISTMAS*, *RED GARTERS*, and *DEEP IN MY HEART* (all 54), *CONQUEST OF SPACE* (55), and *RADIOLAND MURDERS* (94). Miguel Ferrer is Rosemary's son with one time husband Jose Ferrer. Another son married Debbie Boone. She died on June 29.

**ROBERTO COBO** (Roberto Garcia Romero) (82), from Mexico City, played the young street tough El Jaibo in Spanish director Luis Bunuel's *LOS OLVIDADOS* (50). He was also in Bunuel's *SUBIDA AL CIELO* (52), *BRING ME THE VAMPIRE* (60), *LEGEND OF THE MASK* (91) and others.

**JAMES COBURN** (74), from Laurel, Nebraska, studied acting after serving in the Army in Germany. He did TV commercials and roles and support film roles for years before finding fame as agent Derek Flint. He was in *RIDE LONESOME* (59), *THE MAGNIFICENT SEVEN* (60), *HELL IS FOR HEROES* (62), *THE GREAT ESCAPE* and *CHARADE* (both 63), *MAJOR DUNDEE* (65), *OUR MAN FLINT* and *DEAD HEAT ON A MERRY GO ROUND* (both 66), *THE PRESIDENT'S ANALYST*, *IN LIKE FLINT* and *WATERHOLE #3* (all 67), *DUFFY* and *CANDY* (both 68), and *HARD CONTACT* (69). He trained with his friend Bruce Lee, wrote a script with him, filmed as *CIRCLE OF IRON* (79), and later was in *CURSE OF THE DRAGON* (93) and other Lee documentaries. He was in *A REASON TO LIVE*, *A REASON TO DIE* and *Leone's A FISTFUL OF DYNAMITE* (both 71), *THE CAREY TREATMENT* (72), *PAT GARRET AND BILLY THE KID*, *THE LAST OF SHEILA*, and *HARRY IN YOUR POCKET* (all 73), *THE INTERCINE PROJECT* (74), *HARD TIMES* (75), *MIDWAY* and *SKYDIVERS* (both 76), and *CROSS OF IRON* (77), the last of his three Peckinpah movies. In '78 he starred on *THE DAIN CURSE* mini series and was divorced. He was linked with Barbara Bach, then British pop singer/composer Lindsay DePaul before remarrying After *GOLDENGIRL*, *THE MUPPET MOVIE* and *FIREPOWER* (all 79), and *LOOKER* and *HIGH RISK* (both 81), he was absent from the screen for years due to crippling arthritis. Some later credits were Bill Wyman's *DIGITAL DREAMS* (83), *WALKING AFTER MIDNIGHT* (88), a reincarnation doc., *YOUNG GUNS 2* (90), *HUDSON HAWK* (91), *THE PLAYER* (92), *ERASER*, *THE NUTTY PROFESSOR* and *SKELETONS* (all 96), *THE SECOND CIVIL WAR* (97), *AFFLICTION* (98) which he received an Oscar for, *PAYBACK* (99), *MONSTERS INC.* (01), and *SNOW DOGS* and *AMERICAN GUN* (both 02). Coburn was a regular on *KLONDIKE* (60/1) and *ACAPULCO* (61) and hosted *DARKROOM* (81/2). Some TV roles were on *STUDIO ONE*, *HITCHCOCK*, *M SQUAD*, *THE MILLIONAIRE*, *MEN INTO SPACE*, *PETER GUNN*, *THE UNTOUCHABLES*, *PERRY MASON*, *TWILIGHT ZONE*, *ROUTE 66*, many westerns, *FAERIE TALE THEATRE*, *PICKETT FENCES*, and *ARLISS*. Coburn did voice over work for many commercials (Schlitz Light, Acura legend, UPS...) and narrated documentaries. The 6'2" Irish/Swedish Coburn practiced Buddhism and experimented with LSD as early as 1959. See PV #9 for interview and filmography.

**RAY CONNIFF** (David Gest) (86), from Attleboro, Mass, was a trombonist/arranger for the bands of Bunny Berigan (in '37), Bob Crosby, Harry James, Vaughn Monroe and Artie Shaw and arranged for the Armed Forces

Radio Service while in the Army during the war. At Columbia he arranged and conducted records by Guy Mitchell ("Singing The Blues"), Johnny Mathis ("Chances Are"), Frankie Laine, Tony Bennett, Johnny Ray, Marty Robbins and others. 51 of his easy listening LPs (25 were top 40) charted from 57 to 73. His "We Wish You A Merry Christmas" was a top seller in '62 and "Somewhere My Love" (from *DR. ZHIVAGO*) was #9 in '66. Guitarists Al Caiola and Tony Mottola and the wordless vocal choruses of The Ray Conniff Singers were often featured on his records. He also arranged hits for Simon and Garfunkel, The Fifth Dimension, and The Carpenters. He performed at the White House for Nixon, was the first American pop artist to record an album in Moscow, and performed "Somewhere My Love" at Liza Minnelli's wedding this spring.

**JEFF COREY** (88), from NYC, was a 30s stage actor who was in 23 films including *YOU'LL FIND OUT* (40), *THE DEVIL AND DANIEL WEBSTER* (41) and *FRANKENSTEIN MEETS THE WOLF MAN* (43) before serving as a combat photographer during the war. He returned in *THE KILLERS* (46), *BRUTE FORCE*, *THE GANGSTER*, *UNCONQUERED*, and *MIRACLE ON 34TH ST* (all 47), *JOAN OF ARC* and *KIDNAPPED* (both 48), *HOME OF THE BRAVE*, *CITY ACROSS THE RIVER*, and *BAGDAD* (all 49), *THE NEXT VOICE YOU HEAR* (50), *SUPERMAN AND THE MOLE MEN*, *FOURTEEN HOURS* and *THE PRINCE WHO WAS A THIEF* (all 51) and others. After refusing to name names at HUAC hearings and being blacklisted he became a day laborer, then a drama teacher whose students included James Dean, Anthony Perkins, Robert Blake, Leonard Nimoy, Jane and Peter Fonda, Jack Nicholson and many other actors who worked for Roger Corman. After 10 years off the screen his credits included *THE BALCONY* (63), *LADY IN A CAGE* (64), *MICKEY ONE* (65), *SECONDS* (66), *IN COLD BLOOD* (67), *THE BOSTON STRANGLER* (68), *BENEATH THE PLANET OF THE APES*, *LITTLE BIG MAN*, and *COVER ME BABE* (all 70), *CLAY PIGEON* (71), *SOMETHING EVIL* (72), *THE LAST TYCOON* and *PREMONITION* (both 76), *MOONSHINE COUNTY EXPRESS* and *CURSE OF THE BLACK WIDOW* (both 77), *BATTLE BEYOND THE STARS* (80), *THE SWORD AND THE SORCERER* (82), *CONAN* (84), *CREATOR* (85), *MESSANGER OF DEATH* (88), *THE JUDAS PROJECT* (93), and *THE COLOR OF NIGHT* (94). Some of his many TV roles were on *THE UNTOUCHABLES*, *THE OUTER LIMITS*, *STAR TREK*, *THE WILD WILD WEST*, *BABYLON 5*, *PICKETT FENCES* and *THE DISTRICT*. Corey was a regular on Robert Blake's *HELLTOWN* (85) and *SPIDERMAN* (94 - voice) and also directed TV shows (*NIGHT GALLERY*, *THE SIXTH SENSE...*).



Jeff Corey

**E. JOSEPH COSSMAN** (84) made millions marketing plastic shrunken heads and spud guns and his biggest success - plastic ant farms (previous ones had been glass). Cossman was also known for his many business marketing books and tapes.

**RICHARD CRENNNA** (75), from L.A., was a busy radio actor usually cast as awkward teenagers since the mid 40s. He was a regular on *OUR MISS BROOKS* radio and TV version (52 - 5) and went on to play Luke on *THE REAL MCOWYS* (57-63), *JUDGING AMY* (99) and other series. He was in *IT GROWS ON TREES* (52), *WAIT UNTIL DARK* (67), *MAROONED* (69), *THE DESERTER* (71), *A MAN CALLED NOON* (73), *NIGHTMARE* (74), *THE EVIL*, *DEVIL DOG: HOUND FROM HELL*, and *A FIRE IN THE SKY* (all 78), *STONE COLD DEAD* (79), *DEATH SHIP* (80), *BODY HEAT* (81), *FIRST BLOOD* (82), *RAMBO: FIRST BLOOD 2* (85), *RAMBO 3* (88), *LAVIATHON* (89), *INTRUDERS* (92), *HOT SHOTS! PART DEUX* (93), *JADE* (95), *20,000 LEAGUES UNDER THE SEA* (97), *WRONGFULLY ACCUSED* (98), and many other TV movies. The 6'1" Crenna also directed TV shows. He had cancer.

**KEENE CURTIS** (79), from Salt Lake City, Utah, was a Tony winning actor in Orson Welles' *MACBETH* (48), *BLADE* (73), *STRANGE NEW WORLD* (75), *AMERICAN HOT WAX* and *HEAVEN CAN WAIT* (both 78), *LAMBADA* (90), and *SLIVER* (93). He was a regular on *THE MAGICIAN* and *CHEERS* and played villains on shows including *WONDER WOMAN*, *LOGAN'S RUN*, *LOIS AND CLARK*, *STARGATE 1* and *THE PRETENDER*. Curtis was Daddy Warbucks in the original Broadway Annie.



**RICH DANGEL** (60), from Tacoma, WA, was the original lead guitarist with The Wailers. He co-wrote their national instrumental hit "Tall Cool One" (#36 in '58 and #38 in '64) when he was still in high school. In '61 he was on the first rock version of "Louie Louie," a Northwest #1. Dangel can be heard on The Fabulous Wailers LP (on Golden Crest), The Fabulous Wailers At The Castle and The Wailers And Company (on the band's own Etiquette label) and Tall Cool One (on Imperial), and appeared on AMERICAN BANDSTAND, THE BUDDY DEANE SHOW, THE MILT GRANT SHOW and others. Dangel quit the band in '64. They influenced The Ventures who recorded four songs that Dangel co-wrote, Paul Revere And The Raiders and the Kingsmen who cut rival remakes of "Louie Louie," The Sonics who recorded for Etiquette, and Jimi Hendrix, whose "Spanish Castle Magic" was a tribute to the club where he used to watch Dangel play guitar. Dangel, who led several other local bands over the years, died of heart complications.

**MAURICE DENHAM** (92), from Beckenham, Kent, England, was a radio, TV and film actor. Features included JASSY (47), MIRANDA and OLIVER TWIST (both 48), THE BLUE LAGOON (49), TIME BOMB (53), NIGHT OF THE DEMON and 23 PAGES TO BAKER STREET (both 56), PARANOIAC (63), HYSTERIA (64), THE NANNY, THE ALPHABET MURDERS, and BLOOD BEAST FROM OUTER SPACE (all 65), TORTURE GARDEN (67), NEGATIVES and DANGER ROUTE (both 68), SOME GIRLS DO (69), COUNTESS DRACULA (70), SUNDAY BLOODY SUNDAY and NICHOLAS AND ALEXANDRA (both 71), and DAY OF THE JACKAL (73). He also provided the voices for all of the animals in ANIMAL FARM (54). Denham was an Officer of the Order of the British Empire.

**ANDRE de TOTH** (Sászvári Farkasfalvi Tóthfalusi-Tóth Endre Antai Mihály) (89), from Mako, Hungary, directed the 3-D hit THE HOUSE OF WAX (53) despite the fact that he only had one good eye. He was a pilot in the Hungarian Air Corps before making six Hungarian films and was a second unit director on Korda's THE THIEF OF BAGDAD (40), THE JUNGLE BOOK (42) and others. In America he made the anti Nazi movies PASSPORT TO SUEZ (43) and NONE SHALL ESCAPE (44), DARK WATERS (44), RAMROD (47) the first of his 12 westerns, THE PITFALL (48), CRIME WAVE (54), MONKEY ON MY BACK (57), and DAY OF THE OUTLAW (59). In Europe he directed MORGAN THE PIRATE (60), THE MONGOLS (61), and GOLD FOR THE CAESARS (62), and did 2nd unit for LAWRENCE OF ARABIA (62), THE BILLION DOLLAR BRAIN (67), and LION OF THE DESERT (81). PLAY DIRTY (68) was his last as director. He also produced and wrote many of his films and co-wrote the Oscar nominated script for THE GUNFIGHTER (50). The real life adventurer (he was a part-time boxer, cowboy, pilot, racing driver, polo player, skier, and scuba-diver) was married seven times and had 19 children. He was married to Veronica Lake from '44 to '52.

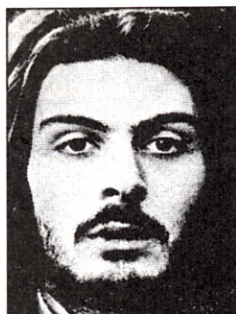
**BRAD DEXTER** (Boris Milanovich) (85), from Goldfield, NV, started acting (as Barry Mitchell) in WINGED VICTORY (44), HELLDORADO (46), and SINBAD THE SAILOR (47). He changed his name for THE ASPHALT JUNGLE (50), and went on to roles in MACAO and THE LAS VEGAS STORY (both 52), 99 RIVER STREET (53), HOUSE OF BAMBOO, UNTAMED, and VIOLENT SATURDAY (all 55), RUN SILENT, RUN DEEP (58), VICE RAID (59), THE MAGNIFICENT SEVEN (60), X-15 and THE GEORGE RAFT STORY (both 61), TARAS BULBA (62), JOHNNY COOL and KINGS OF THE SUN (both 63), INVITATION TO A GUNFIGHTER (64), and BLINDFOLD (65). He saved Sinatra from drowning during the filming of NONE BUT THE BRAVE and also acted with him in VON RYAN'S EXPRESS (65) and was made a producer of his THE NAKED RUNNER (67). He was also a producer of LITTLE FAUSS AND BIG HALSY (70) and LADY SINGS THE BLUES (72). Some later roles were in SHAMPOO (75), VIGILANTE FORCE (76), THE PRIVATE FILES OF J. EDGAR HOOVER (77), and WINTER KILLS (79). TV credits include HAVE GUN WILL TRAVEL, MR. LUCKY, DEATH VALLEY DAYS, WANTED: DEAD OR ALIVE, SURFSIDE SIX, MISSION: IMPOSSIBLE, KOJAK, PROJECT UFO, and THE INCREDIBLE HULK. Dexter, whose family is Serbian, was married to Peggy Lee for eight months.

**THOMAS DINGER** (49), from Germany, joined his older brother Klaus

Dinger and Michael Rother in the Kraftwerk spinoff group NEU! He was the drummer for Neu 75. The brothers then founded La Dusseldorf. They later became very popular in Japan and released many new records and played live as La!Neu? He died in April.

**LAWRENCE DOBKIN** (83), from NYC, was in WHIRLPOOL (49), THE DAY THE EARTH STOOD STILL and THE MOB (both 51), DEADLINE U.S.A. (52), RIDERS TO THE STARS and SABAKA (both 53), THEM! (54), SWEET SMELL OF SUCCESS (57), THE DEFIANT ONES and THE LOST MISSILE (both 58), NORTH BY NORTHWEST, THE BIG OPERATOR, and THE GENE KRUPA STORY (all 59), THE CABINET OF DR. CALIGARI (62), TARZAN'S DEADLY SILENCE (70), THE MIDNIGHT MAN (74), BEASTMASTER 2 (91), and ROSWELL (94). He acted on SUPERMAN, SPACE PATROL, THE RIFLEMAN, I LOVE LUCY, THE MUNSTERS, MY LIVING DOLL, THE FUGITIVE, MISSION: IMPOSSIBLE, CHARLIE'S ANGELS, JUDGING AMY and many other shows. He played Ellery Queen on the radio and narrated MYSTERIES FROM BEYOND EARTH (75) and IN SEARCH OF HISTORIC JESUS (80). Dobkin also directed many TV episodes and wrote THE LIFE AND TIMES OF GRIZZLY ADAMS (76).

**LONNIE** (Anthony) **DONEGAN** (71), from Glasgow, Scotland, was a major influence on the British folk and rock scenes, mixing blues, country and folk, and popularized songs first recorded by Americans Leadbelly and Woody Guthrie. He was a member of Chris Barber's trad jazz band when his "Rock Island Line" went to #8 in England and America, starting the British skiffle craze. Within months, McCartney had joined Lennon's Quarrymen, one of countless new amateur skiffle bands. His 26 top 20 hits included "Cumberland Gap" and "Jack O'Diamonds" (both 57), "Grand Coolie Dam" and Tom Dooley" (both 58), "Fort Worth Jail" and "Battle of New Orleans" (both 59), "Have A Drink On Me" (60), and "Pick A Bale Of Cotton" (62). In America "Does Your Chewing Gum Lose It's Flavor (On The Bedpost Over Night)" was #4 in '61. He was often on Jack Good's 6-5 SPECIAL (57-8) and in the movie of the same name. His last LP (in '00) was with Van Morrison. Donegan was married three times and had seven children.



Micky Finn

**TOM DOWD** (77), from NYC, was a teenage undergraduate at Columbia U. in '42 when he joined the US government-sponsored Manhattan Project in the development of the A bomb. His horror at the destruction in Japan in '45 is said to have led him to abandon nuclear physics and enter the recording field. A trained musician, he worked with Dizzy Gillespie, Charlie Parker, and others before joining Atlantic Records full time in '54. He worked as a producer and recording engineer in NYC, Memphis and Muscle Shoals. AL. Dowd recorded Laverne Baker, Ray Charles ("What'd I Say"), Ben E. King ("Stand By Me"), Bobby Darin, The Coasters, John Coltrane, Ornette Coleman, Charles Mingus, Rufus Thomas, Otis Redding, Wilson Pickett, Sam And Dave, Aretha Franklin ("Respect"), The Young Rascals, Cream, Iron Butterfly, Dusty Springfield, Lulu, The Allman Brothers, Black Oak Arkansas, Derek And The Dominoes ("Layla"), Dr. John, Lynyrd Skynyrd ("Freebird"), Eric Clapton, and Rod Stewart.

**GUS DUDGEON** (59), from Surrey, England, engineered The Zombies' "She's Not There," (64) and John Mayall's Bluesbreakers LP (66), and worked with Mike Vernon on early Ten Years After and Savoy Brown records. He produced the first three Bonzo Bog Band LPs, and David Bowie's hit "Space Oddity" (69). Dudgeon went on to produce all of Elton John's 70s hits and LPs and records by Kiki Dee, The Strawbs, Joan Armatrading and others. He died July 21, in a car crash in England.

**COLIN EGGLESTON** (61), from Melbourne, Australia, was a TV director whose features include FANTASM COMES AGAIN (77), LONG WEEKEND (79), SKY PIRATES and CASSANDRA (both 86), and OUTBACK VAMPIRES (87).

**ANTHONY** (Fred) **EISLEY** (78), from Phil, was in OPERATION PACIFIC (51), FEARLESS FAGEN (52), THE WASP WOMAN (58), PORTRAIT OF A MOBSTER (61), THE NAKED KISS and THREE NUTS IN SEARCH OF A BOLT (both 64), ONE WAY WAHINE (65), FRANKIE AND JOHNNY, THE NAVY VS. THE NIGHT MONSTERS, and LIGHTENING BOLT (all 66), JOURNEY TO THE CENTER OF TIME (67), THEY RAN FOR THEIR LIVES! (68), THE WITCHMAKER,



THE MIGHTY GORGA, THE MUMMY AND THE CURSE OF THE JACKAL, and DRACULA VS. FRANKENSTEIN (all 69), THE TORMENTERS (71), THE DOLL SQUAD (73), MONSTER (78), UFO SYNDROME (80), DEEP SPACE and MOON IN SCORPIO (both 87), EVIL SPIRITS (90), and DEADLY DECEPTION (91). He was on BONIMO (53), PETE KELLY'S BLUES (59), and HAWAIIAN EYE from '59-'62, had recurring roles on THE DICK VAN DYKE SHOW and THE MARY TYLER MOORE SHOW, and acted on DRAGNET (often), RACKET SQUAD, THE OUTER LIMITS, THE WILD WILD WEST and many other shows. He later worked as a stunt driver.

**SANDOR ELES** (66), from Budapest, Hungary, was orphaned during WWII, fled his (Communist controlled) country during the '56 uprising and eventually became a stage actor in England. Often cast as a villain, he was in THE NAKED EDGE and THE REBEL (both 61), THE EVIL OF FRANKENSTEIN (64), THE KREMLIN LETTER, AND SOON THE DARKNESS and COUNTESS DRACULA (all 70), 1000 CONVICTS AND A WOMAN (71), SCORPIO (73), CZECH MATE (84), and SHERLOCK HOLMES AND THE LEADING LADY (90). TV roles were on THE AVENGERS, THE SAINT, and THE BARON and he was a regular on CROSSROADS. He died from a heart attack.

**JOSHUA RYAN EVANS** (20) was the 3' 2" actor who played Timmy the living doll on the NBC soap PASSIONS. Evans was 12 when he got national exposure in a Breyer's Ice Cream Dancing Baby ad. He was also in BABY GENIUSES and HOW THE GRINCH STOLE CHRISTMAS, was Tom Thumb on the P.T. BARNUM miniseries, and acted on ALLY McBEAL.

**MICKEY FINN** (56) from England, played on the Hapshash and Coloured Coat LP then replaced original bongo player Steve "Peregrine" Took in Marc Bolan's unique hippy folk duo Tyrannosaurus Rex. Bolan (Feld) said he hired him because he looked good and he liked Eddie Cochran and motorcycles. They soon went electric, shortened their name, became a full band, and became hit making pop stars. Finn, who also sang and played bass was on T. Rex LPs from A Beard Of Stars (70) to Bolan's Zip Gun (75) and four #1 hits ("Hot Love," "Get It On" "Telegram Sam," and "Metal Guru") in the UK. They hit the Top 20 10 more times ("Ride A White Swan," "Children Of The Revolution," "20th Century Boy...") and were in STAMPING GROUND (70) and starred in BORN TO BOOGIE (72) directed by Ringo Starr. T. Rex was on TOP OF THE POPS (many times), BEAT CLUB, MIDNIGHT SPECIAL, ROCK CONCERT and many other shows. Finn, who later led his own version of T. Rex had kidney and liver problems. Bolan, Took and bassist Steve Currie all died young.

**KAM FONG (CHUN)** (84), from Honolulu, was in GHOST OF THE CHINA SEA (58), GIDGET GOES HAWAIIAN and SEVEN WOMEN FROM HELL (both 61), DIAMOND HEAD (63), and played Det. Chin Ho Kelly on HAWAII 5-0 from '68 to '78. He had been a Honolulu police officer for 16 years.

**CYRINDA FOXE** (Kathleen Hetzkeian) (50), from Santa Barbara, CA, was a rock scene groupie. David Bowie got her pregnant, she was married to David Johanson, formerly of The New York Dolls the year she acted in ANDY WARHOL'S BAD (77), then she married Steven Tyler of Aerosmith. They had a daughter Mia (who would be Liv Tyler's sister). Foxe's autobiography is Dream On. She died from a brain tumor.

**ERMA FRANKLIN** (64), from Memphis, sang as a child in The New Bethel Baptist Church choir in Detroit with her older sisters Aretha and Carolyn. The pastor was their famous father The Rev. C. L. Franklin. In '67 the sisters sang backup on Aretha's "Respect," then Erma's "Piece of My Heart" (on Shout) went to #10 on the R+B charts. She also recorded for Epic and Brunswick. Franklin, who spent most of the last three decades working for Boysville of Michigan, helping at-risk children, had cancer.

**BERNARD FRESSON** (71), from France, was in "130" films including HIROSHIMA MON AMOUR (59), BELLE DE JOUR and TRIPLE CROSS (both 66), Z (67), and THE FRENCH CONNECTION II (75).

(Kantoyuku) **KINJI FUKASAKU** (72), from Mito, Japan, joined Toei as an assistant director in '53 and went on to direct BLACK LIZARD and THE GREEN

SLIME (both 68), GAMBLER CLOSES SHOP (68) and two sequels, BLACK ROSE and JAPAN'S VIOLENT GANG (69), TORAI TORAI TORAI, UNDER THE FLAG OF THE RISING SUN (both 72), FIGHT WITHOUT HONOR (73) and seven Yakuza sequels, DEATH OF HONOR (76), MESSAGE FROM SPACE and SHOGUN SAMURAI (both 78), VIRUS (80), SAMURAI REINCARNATION (81), LEGEND OF EIGHT SAMURAI (83), SURE FIRE DEATH 4 (87), TRIPLE CROSS (92), GHOST OF YOTSUYA (94), and BATTLE ROYALE (00). His many films, which he often also wrote, included some of the most successful, violent, controversial, and expensive movies made in Japan. BATTLE ROYALE 2 is being finished by his son Kenta. Fukasaku had cancer.

**JACKIE GAYLE** (76), from Brooklyn, was a stand-up comedian who started out as a drummer in the band backing Lenny Bruce's mother Sally Marr. He was in THE SEVEN MINUTES (71), BROADWAY DANNY ROSE (84), TIN MEN (87), MR. SATURDAY NIGHT (92), and BULWORTH (98), acted on many TV shows and was on DEAN MARTIN CELEBRITY ROASTS. He opened Vegas shows for Sinatra, Tony Bennett, Tom Jones, Tina Turner and others.

**DANIEL GELIN** (81), from Angers, Maine-et-Loire, Pays-de-la-Loire, France, acted in films from 1940 until this year, including LA RONDE (50), the short TORTICOLA CONTRE FRANKENBERG (52), NAPOLEON and VERSAILLES (both 54), THE MAN WHO KNEW TOO MUCH and MAM'SELLE STRIPEASE (both 56), THE TESTAMENT OF ORPHEUS (59), CARTHAGE IN FLAMES (60), THE SLEEPING CAR MURDERS (65), IS PARIS BURNING? (66), SWEDISH FLY GIRLS (70), KILLING CARS (85), and MR. FROST (90). He also had many TV credits. He was married to actress Daniele Delorme for ten years. Their daughter is actress Maria Schneider of LAST TANGO IN PARIS fame.

**HARRY GERSTAD** (93) began his career in 1929 working for the labs at Hal Roach Studios, Warner Bros. and Republic. He worked with director Edward Dmytryk when he began editing in the late 40s. The Oscar winning editor's credits include THE SPIRAL STAIRCASE (46), CROSSFIRE (47), UNKNOWN ISLAND (48), CHAMPION and HOME OF THE BRAVE (both 49), ROCKETSHIP X-M (50), THE SNIPER and HIGH NOON (both 52), THE 5,000 FINGERS OF DR. T (53), THE ALLIGATOR PEOPLE (59), THE MAGIC SWORD (62), and BATMAN (66). He also edited the HIGHWAY PATROL and SUPERMAN series. His father was cinematographer Harry W. Gerstad.

**MAURICE GIBB** (53), from the Isle Of Man, England, was one third of the Bee Gees with his twin Robin and older brother Barry. The Gibbs left Manchester in '58 and moved to Australia where the kid trio had their own TV show in '60 and first recorded in '63. In '67 they signed with Robert Stigwood (then a NEMS partner of Brian Epstein), returned to England, and started appearing as a band with two Aussie musicians. They were on the UK or US charts every year from 1967 to '80 and their run of six #1 hits started with three from the #1 SATURDAY NIGHT FEVER (77) LP. They starred in SGT. PEPPER'S LONELY HEARTS CLUB BAND (78) and did the score for STAYIN ALIVE (83). The Bee Gees made a chart return in the 90's and were inducted into the ROCK AND ROLL HALL OF FAME in '97. In America they were on Atco, RSO, Warner and Polydor. Some TV appearances were on BEAT CLUB, LAUGH-IN, SMOTHERS BROTHERS, SULLIVAN, and MIDNIGHT SPECIAL (many times). Maurice, who lived in Florida, sang, wrote and sometimes played bass or keyboards. In '84 he recorded a solo LP and composed the score of A BREED APART. His first wife was singer Lulu (69-73). Maurice, who had a long time drinking problem, suffered cardiac arrest before undergoing emergency surgery for a blocked intestine. Younger brother Andy died in '88.

**MASSIMO GIROTTI** (84), from Mogliano, Italy, was a polo and swimming star who made his screen debut in '39 and was in Rosellini's UN PILOTA RITORNA (42), DeSica's LA PORTA DEL CIELO and Visconti's OBSESSIONE (both 43), MAFIA and FABILOA (both 49), SINS OF ROME (52), SENSO (54), HEROD THE GREAT and GODDESS OF LOVE (both 58), THE GIANTS OF THESSALY, and THE COSSACKS (both 60), DUEL OF THE TITANS (61), MARCO THE MAGNIFICENT (65), THE WITCHES (66), TEO-REMA (68), MEDEA and THE RED TENT (both 69), LAST TANGO IN PARIS and BARON BLOOD (both 72), CAGLIOSTRO (74), STATELINE MOTEL (75), MR. KLEIN (76), THE FRENCH REVOLUTION (89), THE MONSTER (96).



Theresa Graves



**SYDNEY GLAZIER** (86), from Phil., was a producer of Mel Brooks' *THE PRODUCERS* (68) and *THE TWELVE CHAIRS* (70), Woody Allen's *TAKE THE MONEY AND RUN* (69), *QUAKSER FORTUNE...* (70), the post nuke movie *GLEN AND RANDA* (71), and several TV miniseries.

**RON GOODWIN** (77) from Plymouth, England, composed nearly 60 film scores including *VILLAGE OF THE DAMNED*, *THE TRIALS OF OSCAR WILDE* and *I'M ALRIGHT JACK* (all 60), *MURDER SHE SAID* (61), *DAY OF THE TRIFFIDS* (62), *CHILDREN OF THE DAMNED* (63), *MURDER AHOY* (64), *OPERATION CROSSBOW*, *THE ALPHABET MURDERS*, and *THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES* (all 65), *THOSE FANTASTIC FLYING FOOLS* (67), *WHERE EAGLES DARE* and *MRS. BROWN, YOU'VE GOT A LOVELY DAUGHTER* (both 68), *THE BATTLE OF BRITAIN* and *THOSE DARING YOUNG MEN IN THEIR JAUNTY JALOPIES* (both 69), *Hitchcock's FRENZY* (72), *ONE OF OUR DINOSAURS IS MISSING* (75), *BEAUTY AND THE BEAST* (76), *CANDLESHOE* (77), *FORCE TEN FROM NAVARONE* (78), and *UNIDENTIFIED FLYING ODDBALL* (79). He was also musical director for Peter Sellers albums and scored *EDGAR WALLACE MYSTERIES* for TV. Ron Goodwin and his Concert Orchestra toured the world and recorded a mixture of classical and popular hits.

**ROSCO(E) GORDON** (74), from Memphis, TN, was a singer, pianist and guitarist who recorded for Sun, Chess, RPM, Vee Jay and other labels. He had three early 50s top 10 R+B chart hits ("Booted" was a #1) produced by Ike Turner. He performed "Bop It" and "Chicken In The Rough" in the Texas movie *ROCK BABY ROCK IT* (57). His last hit ("Just A Little Bit") crossed over to the pop charts in 1960.

**TERESA GRAVES** (54), from Houston, TX, sang with The Doodletown Pipers and was a regular on the short lived *TURN ON!* (69), then *ROWAN AND MARTIN'S LAUGH IN* (69/70) where she was billed as "bikini girl." She was in *THAT MAN BOLT* (73) and *VAMPIRA/OLD DRACULA* and *BLACK EYE* (both 74). She starred in the *GET CHRISTIE LOVE!* series (74), then devoted her life to being a Jehovah's Witness. Graves died in a fire in the L.A. home where she lived with her ailing mother.

**JERRY GROSS** (62), from NYC, produced and wrote *VICE GIRLS LTD.* (64) and was P/D of *GIRL ON A CHAIN GANG* (66) and *TEENAGE MOTHER* (67) and P/D/S of *THE FEMALE ANIMAL* (70), all starring his wife Arlene Sue Farber. As chairman and president of Cinemation he released many controversial movies including *MONDO CANE* (63), *MONDO PAZZO* (65), *AFRICA ADDIO* (later *AFRICA, BLOOD AND GUTS*) and *KILL OR BE KILLED* (both 67), *INGA* (68), *FANNY HILL* (69), *I DRINK YOUR BLOOD*, *THE MAN FROM O.R.G.Y.*, *THE SEDUCERS*, *WHIRLPOOL* (all 70), *SWEET SWEETBACK'S BADASSSSSS SONG* and *FROM EAR TO EAR* (both 71), *FRITZ THE CAT* (72), and *THE BLACK GODFATHER* (74) plus double bills of *MONDO CANE/MONDO CANE 2* and *I DRINK YOUR BLOOD/I EAT YOUR SKIN*. In '74 he also produced the TV movie *ALL THE KIND STRANGERS/EVILS IN THE SWAMP* and released the flop Apple production *SON OF DRACULA* which ended Cinemation. His Jerry Gross Organization released *EMANUELLE AROUND THE WORLD* (77), *I SPIT ON YOUR GRAVE* (78), *PENITENTIARY* (79), *ZOMBIE*, *BOOGYMAN*, and *MISS NUDE AMERICA CONTEST* (all 80), and *BLOOD BEACH* (81). He also was involved with the distribution of *BABY DOLL* (56), *GOD'S LITTLE ACRE* (58), *JULIET OF THE SPIRITS* (65), *JOHNNY GOT HIS GUN* (71), *TURKISH DELIGHT* (73) and *STAVISKY* (74). Gross (who directed as Juan Carlo Grinella) had been dead for four days before his body was found in L.A.

**JAMES GREGORY** (90), from The Bronx, was in *THE NAKED CITY* (48), *THE FROGMEN* (51), *NIGHTFALL* (56), *THE YOUNG STRANGER* (57), *AL CAPONE* and *HEY BOY! HEY GIRL!* (both 59), *X-15* (61), *THE MANCHURIAN CANDIDATE* and *PT 109* (both 63), *THE SILENCERS* and *MURDERER'S ROW* (both 66), *THE AMBUSHERS* and *CLAMBAKE* (both 67), *THE LOVE GOD?* (69), *BENEATH THE PLANET OF THE APES* (70), as Ursus, and *THE MILLION DOLLAR DUCK* (71). TV credits include many live 50s dramas, *HITCHCOCK* (4 times), *TWILIGHT ZONE* (twice), *THRILLER*, *WILD WILD WEST*, *F TROOP*, *THE FUGITIVE*, *STAR TREK*, *MISSION: IMPOSSIBLE*, *KOLCHAK*, *THE PAR-*

*TRIDGE FAMILY*, *SANFORD AND SON*, and many westerns, and he was a regular on *MY FAVORITE MARTIAN* and *BARNEY MILLER* as Luger.

**BILLY GUY** (Frank Phillips) (66), from Texas, was half of Bip and Bop on Alladin records then sang lead baritone with the L.A. based Coasters, formed in '55 with Carl Gardner and Bobby Nunn (from The Robbins) and Leon Hughes. They had 13 top 40 R+B chart hits on Atco, and 10 on the pop charts including "Searchin'" (#3 in '57), "Yakety Yak" (#1 in '58), and "Charlie Brown" (#2 in '59). He wrote some songs, including "Wake Me, Shake Me" (#14 R+B in '60). Coasters songs were covered by Elvis, the pre fame Beatles and The Rolling Stones. Guy, Hughes, and Dub Jones (who had joined in '58) later led one of several rival Coasters groups. The original survivors were inducted into the Rock 'n' Roll Hall of Fame in '87.

**CONRAD L. HALL** (76) was born in Papete, Tahiti, the son of Mutiny On The Bounty author James Norman Hall. He attended USC then formed a company to make industrial films and TV commercials and worked on Disney *LIVING DESERT* films. Leslie Stevens hired him to shoot the *OUTER LIMITS* series and his Esperanto movie *INCUBUS* (61). Oscar winning cinematographer Hall's credits include *THE WILD SEED* (65), *THE PROFESSIONALS* and *HARPER* (both 66), *IN COLD BLOOD* and *COOL HAND LUKE* (both 67), *HELL IN THE PACIFIC* (68), *TELL THEM WILLY BOY IS HERE* (69), *FAT CITY* (72), *ELECTRA GLIDE IN BLUE* (73), *CATCH MY SOUL* (74), *THE DAY OF THE LOCUST* and *SMILE* (both 75), *MARATHON MAN* (76), and *BLACK WIDOW* (87), *JENNIFER EIGHT* (92), *AMERICAN BEAUTY* and *SLEEPY HOLLOW* (both 99), and *ROAD TO PERDITION* (02).

**LIONEL HAMPTON** (94), from Louisville, KY, started as a drummer, first played vibes on a Louis Armstrong session in 1930, and was a member of the (integrated) Benny Goodman Quartet (36-40) with Gene Krupa and Teddy Wilson. He then led big bands playing swing, be-bop, and early R+B, and had



Jonathan Harris

12 hit singles on Victor and Decca from '37 to '50 and 17 on the R+B charts from 43 to 50. Some hits featured Krupa, Dinah Washington, Dexter Gordon, Betty Carter or Wes Montgomery and Charles Mingus and Quincy Jones were in his bands which lasted until '65. Later LPs were on Clef, Verve, RCA, Columbia, his own Glad Hamp label, and others. Hampton was in *SING, SINNER SING* (33), with Les Hite, *PENNIES FROM HEAVEN* (36), with Armstrong, *HOLLYWOOD HOTEL* (37), with Goodman, and *A SONG IS BORN* (48). He did two numbers each in *BASIN ST. REVIEW*, *RHYTHM AND BLUES REVIEW*, *ROCK AND ROLL REVIEW*, and *HARLEM VARIETY REVIEW* (all 55), and played himself in *THE BENNY GOODMAN STORY* (55) and *MISTER ROCK AND ROLL* (57). He was also in *FORCE OF IMPULSE* (61) and *AMERICA BY NIGHT* (62). Some TV credits are *JOHNNY OTIS*, *ED SULLIVAN* (6 times), and *LLOYD THAXTON*. He was the first black star to play at a presidential inauguration (Truman's in 49) and played for every president since. He went on State Dept. tours during the 50s and was a long time Republican who performed for three generations of Bushes.

**MARY HANSEN** (36), from Maryborough, Queensland, Australia, joined the experimental pop group Stereolab as singer and guitarist in '92. She also contributed vocals to Moonshake, The Wolfhounds, and other bands. Hansen died after being struck by a car while riding her bicycle in London.

**JONATHAN HARRIS** (Charasuchin) (87), from The Bronx, was the cowardly Dr. Zachary Smith on *LOST IN SPACE* (65-68). He acted on stage since the 30s, was in 50s movies, and on many TV shows including *LIGHTS OUT*, *THE TWILIGHT ZONE*, *ZORRO*, *LAND OF THE GIANTS*, *GET SMART*, *BEWITCHED*, and *NIGHT GALLERY*. Harris also was a regular on *THE THIRD MAN* (59-62), *THE BILL DANA SHOW* (63-5), *SPACE ACADEMY* (77-9) and *BAITTESTAR GALACTICA* (78-9) and did voices for many kids shows and *A BUG'S LIFE* (98) and *TOY STORY 2* (99).

**RICHARD HARRIS** (72), from Limerick, Ireland, started acting in movies in '58. Some were *THE GUNS OF NAVARONE* (61), *MUTINY ON THE BOUNTY* (62), *THIS SPORTING LIFE* (63), *THE RED DESERT* (64), *MAJOR DUNDEE* (65), *HAWAII* and *THE BIBLE* (both 66), and *CAMELOT* (67) as King Arthur, a role he also played on Broadway. He went on to *A MAN CALLED HORSE* and



CROMWELL (both 70), MAN IN THE WILDERNESS (71), THE DEADLY TRACKERS (73), 99 AND 44/100th DEAD and JUGGERNAUT (both 74), ROBIN AND MARIAN and RETURN OF A MAN CALLED HORSE (both 76), THE CASSANDRA CROSSING and ORCA (both 77), THE WILD GEESE and YOUR TICKET IS NO LONGER VALID (both 78), THE RAVAGERS and A GAME FOR VULTURES (both 79), and TARZAN THE APE MAN (81), the year he was knighted. He was in TRIUMPHS OF A MAN CALLED HORSE (84), STRIKE COMMANDER 2 (89), PATRIOT GAMES (92), GLADIATOR (01), and the first two HARRY POTTER movies. His 7+ min. single of Jimmy Webb's song "MacArthur Park" went to #2 in '68, and his A Tramp Shining LP on Dunhill went to #8. Harris also recorded other singles and many spoken word LPs. His second wife was frequent 70s co-star Anne Turkel. His son Damian is a director. Harris was nominated for two Oscars.

**GEORGE ROY HILL** (81), from Minneapolis, MN, was a teenage Marine pilot in the South Pacific before acting on stage and the radio. Called back to duty, he became a Major during the Korean war. He then directed and wrote pre film live TV versions of A Night To Remember, Billy Budd, and Judgement Of Nuremberg. After directing Broadway plays he became the Oscar winning director of TOYS IN THE ATTIC (65), HAWAII (66), BUTCH CASSIDY AND THE SUNDANCE KID (69), SLAUGHTERHOUSE-FIVE (72), THE STING (73), THE GREAT WALDO PEPPER (75), SLAPSHOT (77), and THE WORLD ACCORDING TO GARP (82).

**FRITZ HIPPLER** (92), from Germany, was a doctor of philosophy who directed several Nazi features including CAMPAIGN IN POLAND and the notorious (and still banned in Germany), DER EWIGE JUDE (The Eternal Jew) (both 40). In '42 when the film industry was totally nationalized, he became Reichsfilmintendant (film minister), working under Goebbels and was responsible for all film censorship. After the war he continued to work in the W. German film business under a pseudonym.

**JOY HODGES** (88), from Des Moines, Iowa, was a singer in 30s movies including OLD MAN RHYTHM (35), MERRY GO ROUND OF 1938 and SPECIAL AGENT X-9 (both 37), and SERVICE de LUXE (38). Ronald Reagan knew her from when she sang on radio station WHO in Des Moines and he was an announcer there. In '37, he visited her in Hollywood and she set up the agent meeting that led to his Warner contract and acting career. Hodges sang with the bands of Ozzie Nelson and Glen Miller, sang and danced in Broadway musicals from the 30s through the 70s and appeared in H. G. Lewis' BELL, BARE AND BEAUTIFUL (63)!

**PETER R. HUNT** (77), from London, edited STRANGER FROM VENUS (54), SINK THE BISMARCK! (60), CALL ME BWANA (63), the first five James Bond movies, and THE IPCRESS FILE (65). He was second unit director of YOU ONLY LIVE TWICE (67) and directed ON HER MAJESTY'S SECRET SERVICE (69). He went on to direct GOLD (74), SHOUT AT THE DEVIL (76), GULLIVER'S TRAVELS (77), THE BEASTS ARE IN THE STREETS (78), DEATH HUNT (81), THE LAST DAYS OF POMPEII (84), WILD GEESE II (85), HYPER SAPIEN (86), ASSASSINATION (87), and others. He also directed episodes of THE PERSUADERS (71) and continued to work as an editor.

**KIM HUNTER** (Janet Cole) (79), from Detroit, received a support Oscar for playing Stella in A STREETCAR NAMED DESIRE (51), and had also been in the Broadway play and was Dr. Zira in PLANET OF THE APES (68) and two sequels. Some early credits were THE SEVENTH VICTIM (43), WHEN STRANGERS MARRY (44), A MATTER OF LIFE AND DEATH/STAIRWAY TO HEAVEN (46), DEADLINE U.S.A. (52), STORM CENTER (56), and THE YOUNG STRANGER (57). She was blacklisted during the 50s even though she was never a Communist. Some later credits were BORN INNOCENT and BAD RONALD (both 74), SPECTER ON THE BRIDGE (79), THE KINDRED (86), TWO EVIL EYES (90), and MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (97). TV roles included early live TV and several soap operas, NAKED CITY, HITCHCOCK, GUNSMOKE, NIGHT GALLERY, and MISSION IMPOSSIBLE. Hunter died of a heart attack in NYC on the anniversary of 9/11.

**FRANK INN** (Elias Franklin Freeman) (86), from Camby, IN, was an assis-

tant to animal trainer Henry East working on THIN MAN, BLONDIE, and LASSIE movies. On his own he trained animals in BELL, BOOK AND CANDLE (58), THE ABSENT MINDED PROFESSOR (61), and the BENJI movies and Tramp (MY THREE SONS), and Arnold the Pig (GREEN ACRES). He kept the cremated remains of Benji, Tramp, Arnold, and other animals in urns at his home and requested that the remains be placed in his casket when he died.

**JAM MASTER JAY** (Jason Mizell) (37), from Queens, NY, was the DJ for Run-DMC, the first rap group to record a gold LP (in '86). The trio appeared in KRUSH GROOVE (85), TOUGHER THAN LEATHER (88), and THE SHOW (96). He was shot and killed gangland style in his Queens recording studio on Halloween.

**ADELE JERGENS** (84), from Brooklyn, was a beauty contest winner, Rockette dancer and showgirl who was signed to Columbia and played platinum blondes. Her credits include JANE EYRE and the BLACK ARROW serial (both 44), A THOUSAND AND ONE NIGHTS (45), DOWN TO EARTH, THE CORPSE CAME C.O.D. and BLONDIE'S ANNIVERSARY (all 47), THE PRINCE OF THIEVES and THE FULLER BRUSH MAN (both 48), RADAR SECRET SERVICE, CRIME DOCTORS DIARY, THE TREASURE OF MONTE CRISTO and MAKE BELIEVE BALLROOM (all 49), EDGE OF DOOM, BLUES BUSTERS and BEWARE OF BLONDIE (all 50), ABBOTT AND COSTELLO MEET THE INVISIBLE MAN and SHOW BOAT (both 51), THE MIAMI STORY, TH EBIG CHASE and FIREMAN SAVE MY CHILD (all 54), THE COBWEB (55), and THE DAY THE WORLD ENDED, GIRLS IN PRISON, RUNAWAY DAUGHTERS and FIGHTING TROUBLE (all 56). She was also in westerns and on the ABBOTT AND COSTELLO and RED SKELTON shows. Jergens was married to AMAZING COLOSSAL MAN star Glen Langdon from '49 until his death in '91.

**NORMAN JOLLEY** (86), from Adel, Iowa, acted in 40s films and was the head writer for the SPACE PATROL series and sometimes played Agent X. He wrote I'VE LIVED BEFORE (56) and THE MONOLITH MONSTERS (57) and episodes of I LED 3 LIVES, SCIENCE FICTION THEATRE, HIGHWAY PATROL and other ZIV TV series.

**RANDY JONES** from L.A., was a bass singer with The Meadowlarks, The Penguins, The Flares ("Foot Stompin"), then, in '64, he and another former Penguin became Cornelius Gunter's Coasters for a while. Jones recently was with the reformed Cadets.

**KATY JURADO** (Maria Cristina Jurado Garcia) (78), from Guadalajara, Mexico, was in Mexican films since 1943. After THE BULLFIGHTER AND THE LADY (51) and Bunuel's EL BRUTO (52) she went on to be the best known Mexican actress in the world. She was the mistress in HIGH NOON (52), and was in ARROWHEAD (53), BROKEN LANCE (54), ONE EYED JACKS and BARABBAS (both 61), A COVENANT WITH DEATH (67), STAY AWAY JOE (68) as Elvis' mom, and PAT GARRETT AND BILLY THE KID (73). Most later roles were in Mexican movies. The Oscar nominated actress was once married to Ernest Borgnine. She died on July 5.

**NATHAN JURAN** (Nefullie Hertz Juron) (95), from Austria, was an architect, an Oscar winning art director at 20th Century Fox, then Universal and was with the OSS during the war. He directed THE BLACK CASTLE (52), THE GOLDEN BLADE (53), HIGHWAY DRAGNET (54), HELLCATS OF THE NAVY, TWENTY MILLION MILES TO EARTH, and THE DEADLY MANTIS (all 57), THE SEVENTH VOYAGE OF SINBAD, THE BRAIN FROM PLANET AROUS, and ATTACK OF THE 50' WOMAN (all 58), FLIGHT OF THE LOST BALLOON (61), JACK THE GIANT KILLER (62), and FIRST MEN IN THE MOON (64). He sometime used Hertz as a last name and also directed episodes of MEN INTO SPACE, WORLD OF GIANTS, and many Irwin Allen sci-fi TV shows. After THE BOY WHO CRIED WEREWOLF (73) he returned to architecture. See PV #30 for career interview and complete filmography.

**JOHN JUSTIN** (Justinian de Ledesma) (85), from London, was Prince Ahmad in THE THIEF OF BAGHDAD (40). Some later roles were in THE SOUND BARRIER (52), SAFARI (56) and SAVAGE MESSIAH (72), LISZTO-MANIA (75), and VALENTINO (77), all by Ken Russell, THE BIG SLEEP (78), and TRENCHCOAT (83).



Richard Harris



**LEE H. KATZIN** (67), from Detroit, directed *WHATEVER HAPPENED TO AUNT ALICE?* (69), *THE PHYNX* (70), *LE MANS* (71), *THE SALZBURG CONNECTION* (72), and *WORLD GONE WILD* (88). He directed many episodes of TV shows including *BONANZA*, *BRANDED*, *THE RAT PATROL*, *THE WILD WILD WEST*, *MISSION: IMPOSSIBLE*, *MANNIX*, *THE MOD SQUAD*, *SPACE 1999*, and *MIAMI VICE* and many TV movies including *SAVAGES* (74), *THE LAST SURVIVOR* (75), *ALIEN ATTACK* (76), *TERROR OUT OF THE SKY* (78), and *DEATH RAY 2000* (81).

**BUDDY KAYE** (84), from NYC, wrote music for 30s Popeye and Bouncing Ball cartoons, songs for The Mills Brothers and The McGuire Sisters, and hits for Pery Como, Sinatra, and Dusty Springfield ("Little By Little," "All Cried Out"). He wrote songs for movies including *TREASURE OF THE SIERRA MADRE* (48), *TWIST AROUND THE CLOCK* (61), *SUMMER HOLIDAY* (63), *THE TROUBLE WITH GIRLS* (66), *DOUBLE TROUBLE* (67), and *CHANGE OF HABIT* (69), and the theme song for *I DREAM OF JEANNIE*.

**WARD KIMBALL** (88) joined Disney in '34 and was one of the top animators hand-picked by Walt Disney known as the Nine Old Men. He was an animator on *SNOW WHITE* (37), created Jiminy Cricket for *PINOCCHIO* (40), and was animation supervisor on *FANTASIA* (40), *DUMBO* (41), *THE THREE CABALLEROS* (45), *CINDERELLA* (50), *ALICE IN WONDERLAND* (51), and *PETER PAN* (53). He redesigned Mickey Mouse, directed the Oscar-winning shorts *Toot, Whistle, Plunk and Boom* (53) and *It's Tough To Be a Bird* (69) and wrote and directed a trio of shows *Man in Space*, *Man and the Moon*, and *Mars and Beyond*. Kimball retired from Disney in 1973.

**FREDERICK KNOTT** (86) wrote the Broadway hits that were filmed as Hitchcock's *DIAL M FOR MURDER* (54 in 3-D) and *WAIT UNTIL DARK* (86). *DIAL* was remade as an 81 TV movie and as *PERFECT MURDER* (98).

**BUDDY LESTER** (86), from Chicago, was a stand up comedian who appeared in a record number of Jerry Lewis movies and became Sinatra's opening act in Vegas. He was in *THE GENE KRUPA STORY* (59), *OCEAN'S ELEVEN* (60), *THE LADIES' MAN* (61), *SERGEANT'S THREE* (62), *THE NUTTY PROFESSOR* (63), *THE PATSY* (64), *THREE ON A COUCH* (66), *THE BIG MOUTH* (67), *THE PARTY* (68), *POOR DEVIL* (73), *CRASH* (78), *HARDLY WORKING* (80), and *CRACKING UP* (83). He had recurring roles on *THE NEW PHIL SILVERS SHOW* and *STARSKY AND HUTCH* and acted on many other shows.

**ALFRED LEWIS LEVITT** (87), from NYC, co-wrote the anti war fantasy *THE BOY WITH GREEN HAIR* (48) but was soon blacklisted (as was director Joseph Losey). He used the name Tom August for writing *THE MISADVENTURES OF MERLIN JONES* (64) and *THE MONKEY'S UNCLE* (65) for Disney, and for TV shows including *THE DONNA REED SHOW*, *THE GHOST AND MRS. MUIR*, and *THE BRADY BUNCH*. Levitt often wrote with his wife, Helen Slotte Levitt (also aka August), who died in '93. They also wrote for *ALL IN THE FAMILY*.

**LO LIEH** (63), from Canton, China, was in Hong Kong kung fu movies since the 60s but became an international star in The Shaw Brothers' *KING BOXER* aka *FIVE FINGERS OF DEATH* (73), which he also wrote. Some credits are *THE STRANGER AND THE GUNFIGHTER*, *BAMBOO HOUSE OF DOLLS*, and *THREE FANTASTIC SUPERMEN AGAINST THE ORIENT* (all 74), *BLACK MAGIC* (75), *REVENGE OF THE ZOMBIES/BLACK MAGIC 2* (76), *SHAOLIN EXECUTIONER* (77), *MAD MONKEY KUNG FU* (79), *THE GOLDEN TRIANGLE* (80), *SUPERCOPS* (87), *BLACK DRAGON* (89), *TIGER CAGE* (90), *SEX AND ZEN* (92), and *POLICE STORY 3* (92). He often played old white haired villains. He directed *DEVIL AND ANGEL* (73), *BLACK MAGIC WITH BUDDHA* (83), which he also acted in, *HONG KONG GODFATHER* (91) and several others.

**ALAN LOMAX** (87), from NYC, started interviewing and recording folk and blues artists during the depression, traveling through the South and Southwest with his folklorist father John Avery Lomax and a 500 pound recording machine in the trunk of their car. They managed to get Leadbelly (Huddie Ledbetter) pardoned from Angola Prison in '33 and presented him to

white Manhattan society. They were the first to record Woody Guthrie, Muddy Waters (in 41) and many others. Alan replaced his father as curator of the Library Of Congress Archive of American Folk Song in 1940. Pete Seeger accompanied Lomax on trips to make field recordings and used what he learned to help start the early 50s folk music boom. Lomax also chronicled Cajun, Zydeco and Tex Mex music, calypso in the Caribbean and traditional folk in England and Europe. Without Lomax much history would be lost and Elvis, Dylan (who called him a missionary) and even The British Invasion may not have happened.

**KEVIN MacMICHAEL** (51), from Dartmouth, Nova Scotia, was a guitarist who formed Cutting Crew in England with vocalist Nick Van Eede and two others. In '87 "(I Just) Died In Your Arms Tonight" was #1 in America and their "I've Been In Love Before" went to #9. Virgin released their records. He had cancer.

**IAN MacNAUGHTON** (76), from Glasgow, Scotland, was a producer and the main director of *MONTY PYTHON'S FLYING CIRCUS* and co-directed *AND NOW FOR SOMETHING COMPLETELY DIFFERENT* (71) and *MONTY PYTHON LIVE AT HOLLYWOOD BOWL* (82). He had been an actor in *ROB ROY* (53), *X THE UNKNOWN* (56) and others and directed a short about LE PETOMANE. Macnaughton died in Munich after a car crash.

**JOHN MANTLEY** (82), from Toronto, Ontario, wrote *THE 27TH DAY* (56) based on his novel and *MY BLOOD RUNS COLD* (65), and episodes of *RAWHIDE*, *THE UNTOUCHABLES*, *OUTER LIMITS* and other shows. He directed live 50s TV shows, was executive producer of *GUN-SMOKE* (from 65-75), and produced *THE WILD WILD WEST* and *BUCK ROGERS IN THE 25TH CENTURY* series.

(Reginald) **LEO MCKERN** (82), from Sydney, Australia, was a stage actor who moved to Britain in '46, and acted in *X THE UNKNOWN* (56), *A TALE OF TWO CITIES* (58), *THE MOUSE THAT ROARED* (59), *SCENT OF MYSTERY* (60), *THE DAY THE EARTH CAUGHT FIRE* (61), *AGENT 8 3/4* and *HELP!* (both 65), *THE SHOES OF THE FISHERMAN* and *ASSIGNMENT K* (both 68), *RYAN'S DAUGHTER* (71), *THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER* (75), *THE OMEN* (76), *CANDLESHOE* (77), *DAMIEN: OMEN II* (78), *THE FRENCH LIEUTENANT'S WOMAN* and *DR. JEKYLL AND MR. HYDE* (both 81), and *LADYHAWKE* (85). His TV roles included playing #2 on *THE PRISONER* and starring as lawyer *RUMPOLE OF THE BAILEY*. McKern had a glass left eye, the result of an accident when he was a 15-year-old engineer's apprentice. He was awarded the Order of Australia in '83.

**RAYMOND McNALLY** (71), from Cleveland Hts., Ohio, wrote the best selling *In Search Of Dracula* (72). Information about the real Vlad The Impaler inspired several movies. McNally, who was a teacher at Boston College, wrote other vampire related books and the recent *In Search Of Dr. Jekyll And Mr. Hyde*. He sometimes wore a cape for public appearances.

**ANTONIO MARGHERITI** (72), from Rome, directed *ASSIGNMENT OUTER SPACE* and *BATTLE OF THE WORLDS* (both 60), *THE GOLDEN ARROW* (62), *HORROR CASTLE* (63), *CASTLE OF BLOOD* and *LONG HAIR OF DEATH* (both with Barbara Steele), and *HERCULES, PRISONER OF EVIL* (all 64), *WILD WILD PLANET*, *WAR OF THE PLANETS* and *SNOW DEVIL* (all 65), *LIGHTNING BOLT* and *DYNAMITE JOE* (both 66), *VENGEANCE* and *THE YOUNG, THE EVIL, AND THE SAVAGE* (both 68), and *GOD SAID TO CAIN* and *MR. SUPERINVISIBLE* (both 69), *SEVEN DEAD IN THE CAT'S EYE* (72), *THE STRANGER AND THE GUNFIGHTER* (73), *TAKE A HARD RIDE* (74), *DEATH RAGE* (76), *KILLER FISH* (79), *CANNIBALS IN THE STREETS* (80), *HUNTERS OF THE GOLDEN COBRA* (82), *YOR AND ARK OF THE SUN GOD* (both 83), *CODE NAME: WILD GEESE* and *JUNGLE RAIDERS* (both 84), and *ALIEN FROM THE DEEP* (89). The name Anthony M. Dawson was sometimes used for his credits.

**TONY MARTINEZ** (82), from San Juan, P.R., was Mexican farmhand Pepino on *THE REAL McCOYS* (57-63). A guitarist/singer, he recorded 45s on various labels including the theme songs for *THE BLACK SLEEP* and



Lo Lieh



**PHARAOH'S CURSE** (both 56) and *The Many Sides Of Pepino LP* (Del-Fi- 59). He was in *ANGEL OF THE AMAZON* (48), *BARRICADE* (50), *THE RING* (52), and *THE NAKED DAWN* (53). He and his band were in *ROCK AROUND THE CLOCK* (56), he directed the adults only movie *THE BRICK DOLLHOUSE* (67), was in *ALLEY CAT* (82), and spent over 40 years playing Sancho in *Man of La Mancha* on stage.

**WILLY MATTES** (86), from Austria, scored 40 movies since the mid 40s including *THE HEAD* and *HORRORS OF SPIDER ISLAND* (both 59).

**ARTHUR "Spud" MELIN** (77) co-founded the Wham-O company with friend Richard Knerr in '48. The company name represented the sound their slingshots made. They also sold pellet guns, crossbows, and daggers, before making a fortune with plastic Frisbees (57), Hula - Hoops (58), Slip 'N Slides (61), and Superballs (65). Hula Hoops, America's biggest selling fad toy of all time, led to the twist craze. Wham-O also sold spray cans of Silly String and build it yourself nuclear bomb shelters (!). Melin supposedly had his ashes launched into the air in Frisbees.

**MARVIN MIRISCH** (84), from NYC, was with Grand National Pictures in the 30s then ran a concession company providing candy to theaters. He joined his older brothers Harold and Walter at Allied Artists (formerly Monogram) in '52, where they produced *THE MAZE* (53) and *Bomba The Jungle Boy* movies. The independent Mirisch brothers then produced many major films (usually for United Artists) including *THE MAGNIFICENT SEVEN* (60) and several sequels, *WEST SIDE STORY* (61), *KID GALAHAD* (62), *THE GREAT ESCAPE* and *IRMA LA DOUCE* (both 63), *THE PINK PANTHER* and *KISS ME STUPID* (both 64), *THE RUSSIANS ARE COMING...* and *HAWAII* (both 66), *IN THE HEAT OF THE NIGHT* (67), *THE PRIVATE LIFE OF SHERLOCK HOLMES* (70), *FIDDLER ON THE ROOF* (72), *SCORPIO* (73), *MIDWAY* (76), and *GREY LADY DOWN* (78). Marvin Mirisch also produced *DRACULA* (79).

**BILLY MITCHELL** (71), from Washington D.C., joined The Clovers in '52 when singer John Bailey went into the Army. The Atlantic label group had 21 top 20 R+B chart hits including "One Mint Julep," "Ting-A-Ling," "Little Mama," "Your Cash Ain't Nothin' But Trash" (which he sang lead on), "Blue Velvet" and "Devil or Angel" starting in '51. The Clovers were in *BASIN ST. REVIEW* and *ROCK AND ROLL REVIEW* (both 55) and were on Alan Freed's *ROCK 'N' ROLL SHOW* (the first prime time special devoted to R+B). In '57, Mitchell sang the lead on "Love Potion No. 9" (on U.A.), their last hit and the only one to make the pop chart top 20. They sang it on *AMERICAN BANDSTAND*. Mitchell later worked for decades in a hospital stock room. He had 11 grandchildren. The only original Clovers member (Harold Winley) still alive, is with a version of The Ink Spots.

**PAUL MONASH** (85), from NYC, wrote for the live *KRAFT MYSTERY THEATER* and *STUDIO ONE*. His *THE SINGING IDOL* was remade as *SING BOY SING* (58) and *THE SCARFACE MOB* (59) was an *UNTOUCHABLES* feature. He was creator and exec. producer of *PEYTON PLACE* (64 - 9), and wrote *SALEM'S LOT* (79), the *V* series (84), and the bio movies *STALIN* (92), *KING-FISH* (95), and *GEORGE WALLACE* (97). Monash produced *DEADFALL* (68), *SLAUGHTERHOUSE FIVE* (72), *CARRIE* (96), *BIG TROUBLE IN LITTLE CHINA* (86), *RAGE: CARRIE 2* (99) and others.

**PEGGY (Marie Jeanette) MORAN** (84), from Clinton, Iowa, was in *GIRLS' SCHOOL* (38), *NINOTCHKA* (39), *THE MUMMY'S HAND*, *SWING PARADE*, and *ONE NIGHT IN THE TROPICS* (all 40), *HORROR ISLAND* and *HELLO SUCKER* (both 41), *DRUMS OF THE CONGO* (42), and *STAGE DOOR CANTEEN* and *KING OF THE COWBOYS* (both 43), and others. She retired after marrying director Henry Koster. Her father, Earl Moran, was a pinup artist. Moran died of complications from injuries suffered in an Aug. 26 car accident.

**GENE MOSS** (Eugene Harold Moshontz) (75), from Cleveland, co-created the *ROGER RAMJET* cartoon series, was the voice of Smokey The Bear, and did many commercial voiceovers.

**MARIO NASCIBENE** (89), from Milan, composed the music for many films starting in '41. Some are *O.K. NERONE* (51), *THE BAREFOOT CON-*

*TESSA* (54), *ALEXANDER THE GREAT* (56), *THE VIKINGS* (58), *CARTHAGE IN FLAMES* (59), *THE MONGOLS* (61), *BARABBAS* and *THE GOLDEN ARROW* (both 62), *JASON AND THE ARGONAUTS* (63), *WHERE THE SPIES ARE* (66), *ONE MILLION YEARS B.C.*, *KISS THE GIRLS AND MAKE THEM DIE*, and *DOCTOR FAUSTUS* (all 67), *THE VENGEANCE OF SHE* (68), *WHEN DINOSAURS RULED THE EARTH* (70), and *CREATURES THE WORLD FORGOT* (71).

**MICKEY (Milton) NEWBURY** (62), from Houston, TX, was a Nashville based writer for Acuff/Rose whose first LP was on RCA in '68. Later ones were on Mercury, Elektra, RCA, ABC, and Hickory. His songs were recorded by Eddie Arnold, Don Gibson, Ray Charles, Willie Nelson, Jerry Lee Lewis ("She Even Woke Me Up to Say Goodbye"), Kenny Rogers ("I Just Dropped In - To See What Condition My Condition Was In") and others. He also arranged and first recorded "American Trilogy" which Elvis often performed live.

**CLIFF NORTON** (84), from Chicago, was a teenage radio D.J. who returned from WWII service as a bombardier in the Army Air Corps to radio acting (Captain Midnight, Jack Armstrong...). He became a TV star on *GARROWAY AT LARGE* (49-51) and his own local show. He was soon appearing on many dramatic, variety and game shows, hosted a series of silent comedies syndicated as *THE FUNNY MANS*, did voices for *THE JETSONS* and other shows and did countless radio and TV commercials. Some movie credits were *COUNTRY MUSIC HOLIDAY* (58), *IT'S A MADS( WORLD* (63), *KISS ME STUPID* (64), *HARLOW* (65), *MUNSTER GO HOME*, *THE GHOST AND MR. CHICKEN*, *FRANKIE AND JOHNNIE*, and *THE RUSSIANS ARE COMINGS* (all 66), *THE PHANTOM TOLLBOOTH* (70), *WON TON TONS* (76). Norton played various roles on *MY FAVORITE MARTIAN* and *BEWITCHED*, acted on many other sitcoms, and was a regular on *IT'S ABOUT TIME* (66) and *DREAM ON* (90).

**WILLIAM T. ORR** (85), from NYC, was the executive producer of Warner Bros. TV shows since '55 including *CHEYENNE*, *LAWMAN*, *MAVERICK*, *SUGARFOOT*, *77 SUNSET STRIP*, *HAWAIIAN EYE*, *SURFSIDE SIX*, *THE GALLANT MEN*, *THE ROARING TWENTIES*, *F TROOP* and others. He had been an actor in movies from '38 to '43 and was in Army training films. In '45 he became as assistant of Jack Warner after marrying his step daughter. He also produced *WICKED WICKED* (73).



Cheryl Rainbeau Smith

**LAWANDA PAGE** (81), from Cleveland, was Aunt Esther on *SANFORD AND SON*, *SANFORD ARMS* (77), and *SANFORD* (80). She was in *ZAPPED!* And *GOODBYE CRUEL WORLD* (both 82), *MAUSOLEUM* (83), *MY BLUE HEAVEN* (90), *SHAKES THE CLOWN* (91), *CB 4* and *METEOR MAN* (both 93), *THE LEGEND OF DOLEMITE* (94), *FRIDAY* (95), and *DON'T BE A MENACE...* (96). Page was also a regular on *DETECTIVE SCHOOL*, *B.A.D. CATS*, and *MARTIN*. When billed as *The Bronze Goddess of Fire*, she had been a stripper who used real flames, then was a stand up comic who recorded adults only party albums on Laff. Some were *Mutha Is Half A Word*, *Pipe Layin Dan*, *Back Door Daddy* (with Skillit and Leroy) - and *Watch It Sucker!*

**RANDY PALMER** (49), from Arlington, VA, wrote and was an editor for the Warren publications *Famous Monsters*, *Vampirella*, *Eerie* and *Creepy*. He later wrote for *Cinefantastique*, *Fangoria*, and *Filmfax* and wrote books on Paul Blaisdell and H. G. Lewis. He was also a member of the 70s D.C. area heavy metal band *Pentagram* and had his own doom-metal band *Bedemon*, who recently reunited. Palmer died in a car that was broadsided by a 17-year-old boy running a red light on July 31st and died after 8 days in the intensive care unit.

**NORMAN PANAMA** (88), from Chicago, wrote for Bob Hope and Rudy Vallee's radio shows with his partner Melvin Frank. They wrote the story for *MY FAVORITE BLONDE* (42), then the scripts for *THANK YOUR LUCKY STARS* (43), *ROAD TO UTOPIA* and *MONSIEUR BEAUCAIRE* (both 46), *MR. BLANDINGS BUILDS HIS DREAM HOUSE* (48), *WHITE CHRISTMAS* (54) and *L'IL ABNER* (59) based on their Broadway musical, and others, some of which they also produced. They produced, directed and wrote *KNOCK ON WOOD* (54) and *THE COURT JESTER* (56), *THAT CERTAIN FEELING* (56)



and others and Panama also directed *THE ROAD TO HONG KONG* (62), *THE MALTESE BIPPY* (69) and others.

**DOMENICO PAOLELLA** (84), from Italy, directed and wrote movies since 1953. Some were *WOMEN OF DEVILS ISLAND* and *GUNS OF THE BLACK WITCH* (both 61), *HERCULES AGAINST THE MOGOLS* and *THE REBEL GLADIATORS* (both 63), *HERCULES AGAINST THE BARBARIANS* and *HERCULES AND THE TYRANTS OF BABYLON* (both 64), *OPERATION ATLANTIS* and *CHALLENGE OF THE GLADIATOR* (both 65), *HATE FOR HATE* (68), and *SISTERS OF SATAN* and *DAIRY OF A CLOISTERED NUN* (both 73). He was sometimes credited as Paul Fleming.

**DENNIS PATRICK** (84), from Phil., was in *THE TIME TRAVELERS* (64), *DADDY'S GONE A HUNTING* (69), *JOE* and *THE HOUSE OF DARK SHADOWS* (70), *DEAR DEAD DELILAH* (72), and *NIGHTMARE HONEYMOON* (73), *NIGHT GAMES* (74), and *HEATED VENGEANCE* (85). He acted on *HITCHCOCK*, *ONE STEP BEYOND*, *THE UNTOUCHABLES*, *LOST IN SPACE* and many other TV shows since the early 50s and was a regular on *DARK SHADOWS*, *DALLAS*, and *RITUALS*. He died in a fire in his San Fernando Valley home.

**JOHN PEYSER** (86), from NYC, directed over 100 television series starting before WWII, then working for Warner Bros. and Universal Studios, episodes of *STUDIO ONE*, *THE NAKED CITY*, *PERRY MASON*, *COMBAT!*, *THE UNTOUCHABLES*, *THE RIFLEMAN*, *THE MAN FROM U.N.C.L.E.*, *HONEY WEST*, *QUINCY*, and *CHARLIE'S ANGELS*, and produced the *B.J. AND THE BEAR* series (78). His movies included *THE MURDER MEN* (61), *THE YOUNG WARRIORS* (67), *HONEYMOON WITH A STRANGER* (69), and *THE CENTERFOLD GIRLS* (74).

**SIDNEY PINK** (86), from Pittsburgh, imported foreign films and produced burlesque shows in L.A. then was associate producer for Arch Oboler's *BWANA DEVIL* (52) in 3-D and *THE TWONKY* (53). He later moved to Denmark, then Spain and produced and/or directed and wrote *THE ANGRY RED PLANET* (59) in Cinemagic, *REPTILICUS* (61), *JOURNEY TO THE SEVENTH PLANET* and *THE CASTILIAN* (both 62), *PYRO* (63), *FINGER ON THE TRIGGER* (65), *WITCH WITHOUT A BROOM*, *THE TALL WOMEN*, and *THE CHRISTMAS KID* (all 66), *MADIGAN'S MILLIONS* with Dustin Hoffman and *THE FICKLE FINGER OF FATE* (both 67), *THE BANG BANG KID* (68), *CANDIDATE FOR A KILLING* (69), *MAN FROM O.R.G.Y.* (70), and others.

**WOLFGANG PREISS** (92), from Nuremberg, Germany, was the briefly seen star of the *DR. MABUSE* series. He was in *DIE GROSSE LIEBE* (42) and several other Nazi era movies. His post war credits include *CANARIS MASTER SPY* (54), *THE PLOT TO ASSASSINATE HITLER* (55), *THE MISTRESS OF THE WORLD*, *MILL OF THE STONE WOMEN* and *THE THOUSAND EYES OF DR. MABUSE* (all 60), *THE RETURN OF DR. MABUSE* and *THE INVISIBLE DR. MABUSE* (both 61), *THE COUNTERFEIT TRAITOR*, *THE LONGEST DAY*, and *THE TESTAMENT OF DR. MABUSE* (all 62), *THE MAD EXECUTIONERS*, *THE BLACK COBRA*, and *DR. MABUSE VS. SCOTLAND YARD* (all 63), *THE TRAIN* and *SECRET OF DR. MABUSE* (both 64), *VON RYAN'S EXPRESS*, *THE CAVE OF THE LIVING DEAD*, and *CODE NAME: JAGUAR* (all 65), *JACK OF DIAMONDS* (67), *HANNIBAL BROOKS* (69), *THE SALZBURG CONNECTION* (72), *A BRIDGE TOO FAR* (77), *THE BOYS FROM BRAZIL* (78), *BLOODLINE* (79), *THE FORMULA* (80), *THE WINDS OF WAR* (83), *CLUB EXTINCTION* (90), and *HITLER'S WOMEN* (01). The 80s London band Wolfgang Press was named after him.

**BEULAH QUO** (Kwuh) (79), from Stockton, CA, was in *FLOWER DRUM SONG* (61), *GIRLS! GIRLS! GIRLS!* (62), *THE 7TH DAWN* (64), *THE SAND PEBBLES* (66), *GENESIS II* (73), *CHINATOWN* (74), *MacARTHUR* (77), *INTO THE NIGHT* (84), *BAD GIRLS* (94), *BROKEDOWN PALACE* (99), *THE FORBIDDEN CITY* (01), and others. She also was a regular on *GENERAL HOSPITAL* and acted on many TV shows.

**DAVE "Snaker" RAY** (59), from Minnesota, was a singer/guitarist with Koerner, Ray and Glover. Their *Blues, Rags And Hollers* LP was released in '63. He, "Spider" John Koerner, and Tony "Little Sun" Glover recorded five other Elektra LPs. Ray later recorded solo, led bands and played with Koerner. The

folk and blues trio recorded a reunion LP in '96. He had cancer.

**KAREL REISZ** (76), from Ostrava, Czechoslovakia, became part of the British Free Cinema movement, as a critic, then as director of *SATURDAY NIGHT* and *SUNDAY MORNING* (60) and producer of *Lindsay Anderson's THIS SPORTING LIFE* (63). He directed *NIGHT MUST FALL* (64), *MORGAN: A SUITABLE CASE FOR TREATMENT* (66), *ISADORA* (68), *THE GAMBLER* (74), *WHO'LL STOP THE RAIN* (78), *THE FRENCH LIEUTENANT'S WOMAN* (81), and the Patsy Cline bio *SWEET DREAMS* (85) and later directed TV commercials and plays. Reisz fled the coming Nazi occupation when he was 12 and later was a fighter pilot with the RAF. His Jewish parents both died in concentration camps. His second wife was American actress Betsy Blair.

**LELAN ROGERS** (74), from Texas, co-owned the Austin based 60s record label International Artists, where he produced Roky Erickson and The 13th Floor Elevators, The Red Crayola and other extreme psychedelic bands. He was the eldest in a family of seven. Kenny Rogers is a younger brother.

**KAY ROSE** (80), from NYC, produced *TARGET EARTH* (54) with her at the time husband Sherman Rose. She later was the first woman to win an Academy Award for sound editing.

**TIM ROSE** (62), from Washington D.C., was a deep voiced singer and guitarist in The Journeymen with (the late) John Phillips and Scott McKenzie and The Big Three with (the late) Cass Elliott. His slow version of "Hey Joe" (a '66 single) was immediately copied by The Creation and The Jimi Hendrix Experience in England. His '67 debut Columbia LP also included the post apocalyptic "Morning Dew" which was covered by The Grateful Dead, The Jeff Beck Group, Lulu, and The Damnation of Adam Blessing. Rose moved to London and toured with a band including (the late) John Bonham on drums and performed as a duo with (the late) Tim Hardin. He also recorded LPs for Capitol, Playboy, and Atlantic. Rose, who had studied for the priesthood and been a Strategic Air Command navigator, had cancer.

**MERLIN SANTANA** (26), from NYC, was a semi-regular on *THE COSBY SHOW*, *MOESHA*, and *THE STEVE HARVEY SHOW*, acted on many other shows, and was in *THE CABINET OF DR. RAMIREZ* (91) and *SHOWTIME* (02). He was shot in the head on Nov. 2 while sitting in a parked car in South L.A. His family was from the Dominican Republic.



Rod Steiger

**CARLO SAVINA** (83), from Turin, Italy, composed soundtracks for "over 100" films including *HEROD THE GREAT* (58), *TERROR IN THE CRYPT* (63), *DOG EAT DOG* (64), *THE MAN WHO LAUGHS* (66), *MALENKA THE VAMPIRE* and *SCHOOLGIRL KILLER* (both 68), *MR. SUPER-INVISIBLE* (70), *NIGHT OF THE DEVILS* (71), *FEMALE BUTCHER* (73), *THE STRANGER AND THE GUNFIGHTER* (74), *SAVAGE MAN*, *SAVAGE BEAST* (75), *LISA AND THE DEVIL* (76), *THE HOT NIGHTS OF CALIGULA* (77), *COMIN AT YA!* (81), *ARK OF THE SUN GOD* (82), and many musclemen, western, and spy movies. He also was musical director or conductor for many others, including *HERCULES* (58), films by Fellini and Polanski and *THE GODFATHER*.

**EDGAR J. SCHERICK** (78), from NYC, was a producer of *THE KILLING OF SISTER GEORGE*, *THE BIRTHDAY PARTY* and *FOR LOVE OF IVY* (all 68), *TAKE THE MONEY AND RUN* (69), *THE MAN WHO WANTED TO LIVE FOREVER* (70), *WHEN MICHAEL CALLS* (71), *SLEUTH* (73), *THE TAKING OF PELHAM 1-2-3* (74), *THE STEPFORD WIVES* (75), *I NEVER PROMISED YOU A ROSE GARDEN* and *RAID ON ENTEBBE* (both 77), *THE AMERICAN SUCCESS COMPANY* (79), *REVENGE OF THE STEPFORD WIVES* (80), Sam Fuller's *WHITE DOG* (82), *RECKLESS* (84), *HITLER'S S.S.* (85), *UNCLE TOM'S CABIN* and *THE STEPFORD CHILDREN* (both 87), *THE SECRET LIFE OF IAN FLEMING* (90), *PHANTOM OF THE OPERA* (91), *TYSON* (95), *SIEGE AT RUBY RIDGE* and *THE STEPFORD HUSBANDS* (both 96), *PATH TO WAR* (02), and many others.

**THE SHEIK** (Edward Farhat) (78), from Detroit, was the star villain on *BIG TIME WRESTLING* and was one of the first pro wrestlers to use exaggerated dirty fighting, violence and blood. He became the head of the Detroit based Big Time Wrestling syndicate, running the hit TV show from 1964 to



'80. The evil Arab was one of 10 children of Lebanese parents.

**RICHARD SIMMONS** (89), from St. Paul, Minn., starred in the Republic serial *THE MAN WITH THE STEEL WHIP* (54) then was *SERGEANT PRESTON OF THE YUKON* on CBS (55-58). The one time MGM contract player was in *KING OF THE ROYAL MOUNTED* (41), *THOUSANDS CHEER* (43), *LADY IN THE LAKE* (47), *THE WELL* and *ANGELS IN THE OUTFIELD* (both 51), *REAR WINDOW* (54), *SERGEANTS THREE* (62), *ROBIN AND THE SEVEN HOODS* (64), *THE DEVILS BRIGADE* (68), *THE RESURRECTION OF ZACHARY WHEELER* (71) and many others. Some TV roles were on *MY LITTLE MARGIE*, *LEAVE IT TO BEAVER*, *DRAGNET*, *THE MUNSTERS*, and *THE BRADY BUNCH*.

**CHERYL (RAINBEAUX) SMITH** (47), from L.A., was a blonde model since the age of 12 who grew up around Sunset Strip and starred in *THE LEGENDARY CURSE OF LEMORA/LADY DRACULA* (73) and the soft X *CINDERELLA* (77). She was also in *THE BIRTH OF APHRODITE* and *EVIL KNIEVEL* (both 71), *CAGED HEAT*, *THE PHANTOM OF THE PARADISE*, and *THE SWINGING CHEERLEADERS* (all 74), *FAREWELL MY LOVELY* and *VIDEO VIXENS* (both 75), *DRUM*, *MASSACRE AT CENTRAL HIGH*, *REVENGE OF THE CHEERLEADERS*, and *THE POM POM GIRLS*, (all 76), *THE CHOIRBOYS*, *FANTASM COMES AGAIN*, *SLUMBER PARTY '57*, *THE INCREDIBLE MELTING MAN*, and *GAME SHOW MODELS* (all 77), and *UP IN SMOKE* and *LASERBLAST* (both 78). Footage of her singing and playing drums in an unfinished '79 Joan Jett and The Runaways movie showed up in *Du-Beat-e-o* (84). Her last small roles were in *MELVIN AND HOWARD* (80), *NICE DREAMS*, *PARASITE* and *VICE SQUAD* (all 82), and *INDEPENDENCE DAY* (83). In '76 she had a son (reportedly with a member of Eric Burdon & the Animals). She became a heroin addict, served two prison terms and lived on welfare and in the street. She eventually surfaced for some fan convention appearances but died Oct. 25 from hepatitis.

**JAY R. SMITH** (87) was Specs, a freckle faced kid with glasses in dozens of Hal Roach's *OUR GANG* shorts from 1925 to '29. His brother Donnie was Breezer in some of them. Smith was found stabbed to death (and with several fingers cut off) in the desert near Las Vegas. A homeless man who had been living behind the widower's house confessed to his murder.

**JERRY SOHL** (88), from L.A., wrote for *NAKED CITY*, *ROUTE 66*, *TWILIGHT ZONE*, *HITCHCOCK*, *STAR TREK*, and *THE INVADERS* and the screenplays for *FRANKENSTEIN CONQUERS THE WORLD* and *DIE MONSTER DIE!* (both 65). Sohl, who used several pseudonyms, also wrote sci fi novels and *CURSE OF THE CRIMSON ALTAR* (68) and *NIGHT SLAVES* (70) were based on his stories.

**SEYMOUR SOLOMON** (80) founded Vanguard Records in '50 with his brother Maynard. The indie label's talent list included Paul Robeson, The Weavers, Doc Watson, Ramblin' Jack Elliott, Mississippi John Hurt, Odetta, Buffy Sainte-Marie, Richard And Mimi Fariña, Ian And Sylvia, Eric Andersen, Buddy Guy, John Hammond, Charlie Musselwhite, Sandy Bull, P.D.Q. Bach, Jim Kweskin And The Jug Band, Country Joe And The Fish, Frost, John Hiatt, and Peter Case. They also released gospel, jazz, Irish folk, bluegrass and live Newport recordings. Joan Baez was their top selling artist. The brothers sold Vanguard in '85 but bought the back catalog for CD releases. Solomon studied violin at Juilliard and played in the Air Corps Orchestra during WWII.

**ROD (Rodney Stephen) STEIGER** (77), from Westhampton, NY, was the original star of *MARTY* (53) on TV and was in *ON THE WATERFRONT* (54), *OKLAHOMA* and *THE BIG KNIFE* (both 55), *THE HARDER THEY FALL* and *BACK FROM ETERNITY* (both 56), *RUN OF THE ARROW* and *THE UNHOLY WIFE* (both 57), *CRY TERROR!* (58), *AL CAPONE* (59), *THE LONGEST DAY* and *CONVICTS 4* (both 62), *THE PAWNBROKER* (64), *THE LOVED ONE* and *DR. ZHIVAGO* (both 65), and *IN THE HEAT OF THE NIGHT* (67). After two Oscar nominations he starred in bigger and more expensive movies including *THE SERGEANT* and *NO WAY TO TREAT A LADY* (both 68), *THE ILLUSTRATED MAN* (69), *WATERLOO* (70) as Napoleon, *A FISTFUL OF DYNAMITE* and *HAPPY BIRTHDAY WANDA JUNE* (both 71), *LOLLY MADONNA XXX* (73), *LUCKY LUCIANO* and *THE LAST DAYS OF MUSSOLINI* (both 74), *HENNESSEY*

(75), and *W.C. FIELDS AND ME* (76). That string of money losers ended his days as a major star. Some of his many later roles were in *JESUS-OF NAZARETH* and *PORTRAIT OF A HITMAN* (both 77), *F.I.S.T.* and *BREAKTHROUGH* (both 78), *THE AMITYVILLE HORROR* and *LOVE AND BULLETS* (both 79), *LION OF THE DESERT* (80) as Mussolini again, *THE NAKED FACE* (84), *THE KINDRED* (86), *CATCH THE HEAT* and *AMERICAN GOTHIC* (both 87), *GUILTY AS CHARGED* (91), *THE PLAYER* (92), *THE NEIGHBOR* (93), *THE SPECIALIST* (94), *OUT THERE* and *CAPTAIN NUKE AND THE BOMBER BOYS* (both 95), *MARS ATTACKS!* (96), *MODERN VAMPIRES* (98), *END OF DAYS* and *THE HURRICANE* (both 99), and *FROZEN IN FEAR* (00). He was in four features filmed last year. Steiger's 50s TV credits include *LIGHTS OUT*, *OUT THERE*, *TALES OF TOMORROW*, and *SUSPENSE*. Claire Bloom was the second of his five wives. He died on July 9.

**MICHAEL STEWART** (57), from Riverside, CA, led the S. E. based We Five who hit #3 with Ian And Sylvia's "You Were on My Mind" and #31 with Jesse Colin Young's "Let's Get Together" in '65. The A+M label band's folk rock line up (with lead singer Beverly Bivens), was copied by the early Jefferson Airplane. Stewart later produced LPs by Billy Joel, Tom Jones, and others. His older brother John Stewart was a member of the Kingstons Trio, then a solo artist.

**JOE STRUMMER** (John Mellor) (50) was born in Ankara, Turkey, and grew up in various countries as the son of a British diplomat. After leading the London pub-rock band the 101ers, he and Mick Jones formed The Clash in '76. "London Calling" was their biggest hit (#11 in '79) and they made the British top 40 15 times. They were in *THE PUNK ROCK MOVIE* (78), *RUDE BOY* (80), and *D.O.A.* (81). After a period of recording dub reggae sounds, cleaning up their punk sound, toning down their leftist politics, and featuring Jones more, The Clash became the most successful early "punk" band in America with "Train in Vain (Stand by Me)" (#23 in '80) and "Rock the Casbah" (#8 in '82). Their *Combat Rock* LP (Epic) went to #7 here. Jones was thrown out in '84 and the band split soon afterwards. Strummer recorded a solo LP and soundtracks for *SID AND NANCY* (86), *WALKER* (87), *PERMANENT RECORD* (88), *WHEN PIGS FLY* (93), and *GROSSE POINT BLANK* (97), and was in *STRAIGHT TO HELL* (87), *CANDY MOUNTAIN* (88), *MYSTERY TRAIN* (89), *I HIRED A CONTRACT KILLER* (90), and *SUPER 8 STORIES* (91). The Clash charted again in England when "Should I Stay or Should I Go" was used in a Levi's ad. Strummer, who recently recorded and toured with his band The Mescaleros died "of a heart attack" on 12/29 at his home in Broomfield, England. The Clash will be inducted into the Rock and Roll Hall of Fame in March.

**J. LEE THOMPSON** (88), from Bristol, England, wrote several 30s films, then served in The Royal Air Force. After the war he directed *MURDER WITHOUT CRIME* (50), *THE WEAK AND THE WICKED* (53), *BLONDE SINNER* (56), *TIGER BAY* and *I AIM AT THE STARS* (both 59), *THE GUNS OF NAVARONE* (61), *CAPE FEAR* (62), *KINGS OF THE SUN* (63), *EYE OF THE DEVIL* (67), *THE CHAIRMAN* (69), *CONQUEST OF THE PLANET OF THE APES* (72), *BATTLE FOR THE PLANET...* (73), *HUCKLEBERRY FINN* (74), *THE REINCARNATION OF PETER PROUD* (75), *THE WHITE BUFFALO* (77), *THE GREEK TYCOON* (78), *THE PASSAGE* (79), *HAPPY BIRTHDAY TO ME* (81), *10 TO MIDNIGHT* (83), *THE EVIL THAT MEN DO* (84), *KING SOLOMON'S MINES* (85), *FIREWALKER* (86), and many others. Thompson directed nine Charles Bronson movies.

**KENNETH TOBEY** (85) from Oakland, CA, was a short red haired actor who made his feature debut in *DANGEROUS VENTURE* (47) starring Hopalong Cassidy. He was in *HE WALKED BY NIGHT* (48), *TWELVE O'CLOCK HIGH*, *JET PILOT*, *THE FILE OF THELMA JORDAN*, and *FREE FOR ALL* (all 49), *KISS TOMORROW GOODBYE* and *THE FLYING MISSILE* (both 50), *THE THING* (51) as Capt. Hendry, *BEAST FROM 20,000 FATHOMS* (53), *RING OF FEAR* and *THE STEEL CAGE* (both 54), *IT CAME FROM BENEATH THE SEA* (55), *THE SEARCH FOR BRIDEY MURPHY* and *THE STEEL JUNGLE* (both 56), *THE VAMPIRE* and *GUNFIGHT AT THE O.K. CORRAL* (both 57), *CRY TERROR!* (58), *X-15* (61), *STARK FEAR* (63), *A MAN CALLED ADAM* (66), *A TIME FOR KILLING* (67), *MARLOWE* (69), *BILLY JACK* (71), *BEN, THE CAN-*



Joe Strummer



DIDATE and RAGE (all 72), WALKING TALL (73), HOMEBODIES and DIRTY MARRY, CRAZY LARRY (both 74), W. C. FIELDS AND ME (76), MacARTHUR (77), AIRPLANE! and HERO AT LARGE (both 80), THE HOWLING and SPACESHIP (both 81), STRANGE INVADERS (83), GREMLINS (84), THE LOST EMPIRE and ATTACK OF THE B MOVIE MONSTERS (both 85), INNERSPACE (87), BIG TOP PEE WEE and FREEWAY (both 88), GHOST WRITER (89), GREMLINS 2 and DESIRE AND HELL AT THE SUNSET HOTEL (both 90), HONEY I BLEW UP THE KID and SINGLE WHITE FEMALE (both 92), and BODY SHOT (93). He starred on the syndicated WHIRLEY-BIRDS (57) series and was on SCIENCE FICTION THEATRE, THE LONE RANGER, DRAGNET, GUNSMOKE, LASSIE, HITCHCOCK, THE REBEL, I SPY, NIGHT GALLERY, KUNG FU, GALACTICA 1980, TWILIGHT ZONE, STARMAN, STAR TREK "DEEP SPACE NINE" and many other shows.

**CHUCK TRAYNOR** (68) married and managed porn star Marilyn Chambers, then Linda Lovelace. He died exactly three months after Lovelace died in a car crash. His cousin was the original Jay of Jay And The Americans.

**RAF (Raffaele) VALLONE** (86), from Tropea, Italy, was a journalist for a Communist newspaper before he became a major Italian star in BITTER RICE (48). Some later roles were in THE SIGN OF VENUS (53), OBSESSION (54), TWO WOMEN (60), THE CARDINAL (63), THE SECRET INVASION (64), HARLOW (65), KISS THE GIRLS AND MAKE THEM DIE (66), THE SLAVE OF PARADISE (68), THE ITALIAN JOB (69), THE KREMLIN LETTER (70), CATHOLICS (73), ROSEBUD and THE HUMAN FACTOR (both 75), GIRL IN ROOM 2A (77), THE GREEK TYCOON (78), LION OF THE DESERT (79), A TIME TO DIE (82), and THE GODFATHER 3 (90).

**BILLY VAN** (68) from Toronto was a comic on many Canadian and American TV shows hosted by Sonny and Cher, The Hudson Brothers, Ray Stevens, Bobby Vinton, Kenny Rogers and others. He starred as The Count with Vincent Price on THE HILARIOUS HOUSE OF FRIGHTENSTEIN (71) kids show and did Colt .45 beer commercials.

**RAY L. WALLACE**, from CA, was the legendary "Bigfoot" in an amateur 16 mm film made near Eureka, CA in 1958 by Ivan Marx. The features TEENAGERS BATTLE THE THING (63), BIGFOOT (67), BIGFOOT - MAN OR BEAST (71), THE CURSE OF BIGFOOT (72), BEAUTIES AND THE BEAST (74), BIGFOOT THE MYSTERIOUS MONSTERS and THE SECRET OF BIGFOOT (both 75), and IN SEARCH OF BIGFOOT (76) followed. In '77, a widely seen photo of Wallace from the old fake film led to a renewed Bigfoot craze and SASQUATCH, THE LEGEND OF BIGFOOT, SNOW-BEAST, and BIGFOOT AND WILDBOY (all 77), THE CAPTURE OF BIGFOOT and THE REVENGE OF BIGFOOT (both 79), NIGHT OF THE DEMON (80), and BIGFOOT (82). HARRY AND THE HENDERSONS (87), BIGFOOT - THE UNFORGETTABLE ENCOUNTER (94), LITTLE BIGFOOT (97) and others. Wallace's family admitted that it was all a prank only after he died this year.

**CHARLIE WEBBER** (58), from Greenwood, SC, played saxophone for the Swingin' Medallions. The frat band's "Double Shot (of My Baby's Love)" went to #17 in '66 and they were in MONDO DAYTONA (68). Webber later worked in SC law enforcement.

**HORST WENDLANDT** (Horst Otto Gregor Gubanow) (80), from Criegew, Germany produced 28 Rialto Edgar Wallace mysteries and eight WINNETOU westerns (the most successful films in W. Germany). He worked for a distributor until he was sent to the front in '44, became a POW and had to work as a coalminer until '47. He worked for several film companies before joining Rialto, and eventually became the sole shareholder. Some other credits were MISTRESS OF THE WORLD (60), GROUPIE GIRL and NAUGHTY CHEER-LEADERS (both 70), WHO KILLED SOLANGE? (72), THE SERPENT'S EGG (77), and LOLA (81). His birth parents were Russian, but he was adopted.

**DAVID WILLIAMS**, 30, was the lead singer of the band Drowning Pool. He was found dead on the band's tour bus Aug. 15, in Mannassas, VA, while on the Ozfest tour. Their debut album, Sinner, has sold 1.2 million copies.

**PAUL "Hucklebuck" WILLIAMS** (87), from Lewisburg, TN, was a saxo-

phonist who formed his own band in '47 and had eight R+B chart hits on Savoy during 48/49. His raucous sax-driven "The Hucklebuck" was #1 for 14 weeks. He was the only act that actually performed at Alan Freed's '52 Coronation Ball show at the Cleveland Arena before authorities closed it down and he led the band in HARLEM JAZZ FESTIVAL, RHYTHM AND BLUES REVIEW, and ROCK AND ROLL REVIEW, all edited from a '55 TV series. He later became music director for Lloyd Price and James Brown (in '64).

**DORIS WISHMAN** (82), from NYC, produced, directed, wrote, and edited (sometimes using pseudonyms) adults only movies and was the only woman to make nudist colony movies. HIDEOUT IN THE SUN (60), NUDE ON THE MOON (60), DIARY OF A NUDIST (61), BLAZE STARR GOES NUDIST (62), GENTLEMEN PREFER NATURE GIRLS, BEHIND THE NUDIST CURTAIN, and PLAYGIRLS INTERNATIONAL (all 63), and THE PRINCE AND THE NATURE GIRL (65) were all in color and shot in Coral Gables, FL. BAD GIRLS GO TO HELL (65) started a series of seven b/w dramas filmed in the NYC area. She returned to color for THE LOVE TOY (68) and THE AMAZING TRANSPLANT (70). Her most successful movies were DEADLY WEAPONS and DOUBLE AGENT 73, both shot in '70 and starring Chesty Morgan. Later features include the documentary LET ME DIE A WOMAN (78), and A NIGHT TO DIS-MEMBER (83). During the 90s there were Wishman film festivals and she recently completed several new features. See PV #26 for her career interview and complete filmography.

(Yee Keung) **VICTOR WONG** (75), from S.E., was in DIM SUM (84), YEAR OF THE DRAGON (85), BIG TROUBLE IN LITTLE CHINA, THE GOLDEN CHILD and SHANGHAI SURPRISE (all 86), THE LAST EMPEROR and PRINCE OF DARKNESS (both 87), BLOODSPORT (88), TREMORS (90), MYSTERY DATE (91), THE JOY LUCK CLUB and THE ICE RUNNER (both 93), 3 NINJAS KICK BACK (94), JADE and 3 NINJAS KNUCKLE UP (both 95), PAPER DRAGONS and THE DEVIL TAKES A HOLIDAY (both 96), SEVEN YEARS IN TIBET and SEARCH (both 97), and NINJAS: HIGH NOON AT MEGA MOUNTAIN (98). He had been a local PBS newscaster since '68, then was on SEARCH FOR TOMORROW (75-6). Wong, whose face was distorted due to Bell's Palsy, retired from acting after suffering two strokes. Note: We didn't realize until recently that Wong had died of heart failure—the day after 9-11-01.



Zal Yanovsky

**ZAL YANOVSKY** (58), from Toronto, Canada, was in The Halifax Three with Denny Doherty, The Mugwumps with Doherty and Cass Elliot, then, starting in '65, the Lovin' Spoonful. The long haired Zally, who was known for clowning around on stage, played lead guitar, autoharp and other instruments, and sang. The NYC based group had seven hits in the top 10 (including the #1 "Summer In The City") and three more in the top 40, all on Kama Sutra by '67, the year he was forced to quit over his S.E. pot bust. He was accused of turning in the dealer to avoid deportation. The Spoonful were in THE BIG TNT SHOW and Woody Allen's WHAT'S UP TIGER LILY and wrote the score for Copolla's YOU'RE A BIG BOY NOW (all '66) and appeared on ED SULLIVAN, HULLABALOO, SHINDIG, HOLLYWOOD A GO GO, AMERICAN BANDSTAND, and READY, STEADY GO! The band continued without him, then without lead singer and main writer John Sebastian. Yanovsky recorded one solo LP in '68 and later owned a restaurant in Kingston, Ont. The briefly reformed group were in ONE TRICK PONY (80) and were inducted into the Rock 'n' Roll Hall of Fame in 2000. His first wife was actress Jackie Burroughs (DEAD ZONE, WILLARD remake...). Yanovsky died from a heart attack — while his playing on "Do You Believe In Magic" could be heard around the world — on a TV commercial.

**ARMAND ZILDJIAN** (81), from Quincy, MA, was the patriarch of a long line of cymbal makers who headed the Norwell, MA-based Zildjian Co. The world's largest cymbal making business was started in Constantinople, Turkey in 1623 by founder Avedis Zildjian and moved to America in 1929. Armand became president in '77. Zildjian is the Turkish word for cymbalsmith.

Thanks: Maitland McDonough, Geof O'Keefe, Mark J. Price, Robert Plante, Andreas Pieper, Mike Mueller, Andy Schwartz, Mike Simpson, Larry Sparrow, Larry Yoshida.

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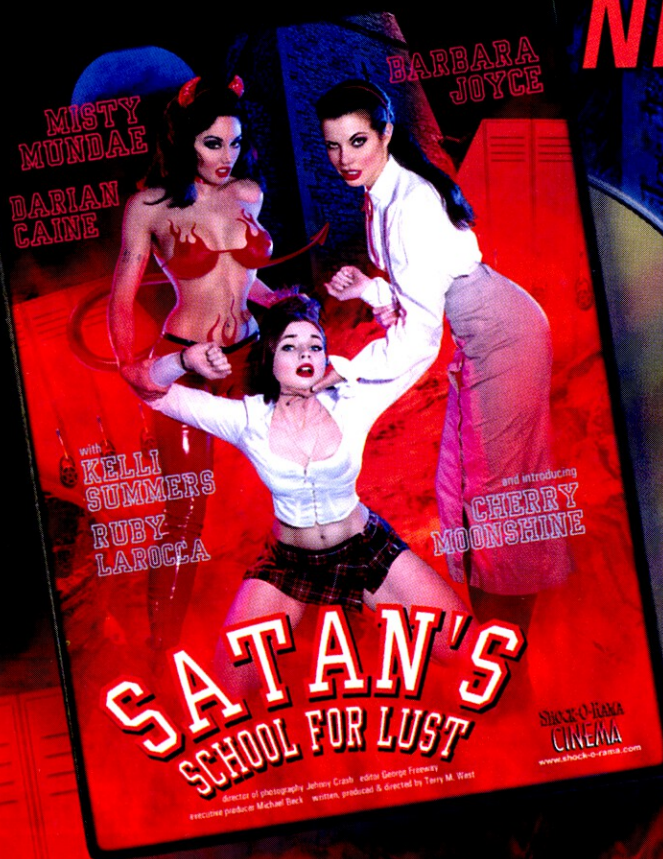
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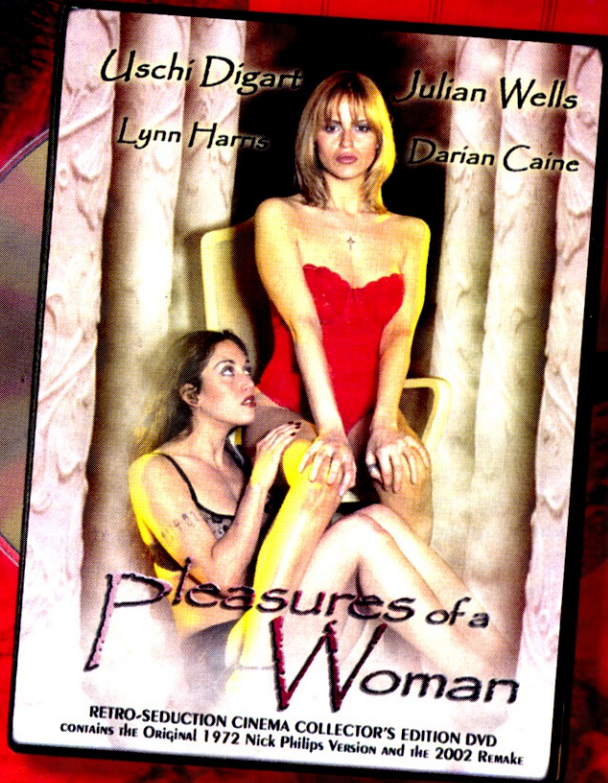
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